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Midwest & Folklore

VOLUME IV • NUMBER
WINTER, 1954

Published by
INDIANA UNIVERSITY

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Midwest Folklore

WINTER, 1954

Published by
Indiana University
Bloomington, Indiana

Vol. IV, No. 4

Whitney & Co.

Stationers' & Printers

1871

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Published By Indiana University, Bloomington, Indiana

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A General Survey of Folklore Activities in India*

BY K. D. UPADHYAYA

Folklore is a fascinating study for the understanding of the social customs and religious beliefs of the people. In Europe and America, various societies have been established to collect folklore material in the shape of ballads, songs, and tales. Such societies have successfully investigated problems of deep social interest, but in India folklore studies are still in their beginning.

India is a country which is very rich in the materials of folklore. It is a land where many races have been mixed together. For instance, people belonging to the Aryan and Dravidian races are found in this country. This is why different patterns of culture are to be seen here. The traditions, rites, customs, rituals, beliefs, and practices of these races differ from each other. The traditions of patriarchal as well as matriarchal systems of society may be found here. While the rest of this country follows the patriarchal system, the people of Malabar—a small state in the extreme south of India—follow even today the matriarchal system of society. Monogamy is a recognized social institution in India, but polyandry still lingers in the Deharadun district of the State of Uttar Pradesh.

Besides these different races, there are many hill tribes and jungle tribes which inhabit this vast sub-continent. For instance, in the State of Asam there live many hill tribes such as Nagas, Abors, Mishamis, Khasias, and Daphalas. The social customs and institutions of these tribes, some of which are still in the early stages of civilization, are totally different from those of the Aryan race. The Nagas, even now, go on their head-hunting expeditions in the jungles and they present a challenge to the law and order of the government. Only recently, on the earnest request of the Prime Minister of India, the Nagas have promised to desist from this age-old in-

* This article by Dr. Upadhyaya is the fifth in the *Midwest Folklore* series dealing with the state and nature of folklore research in other parts of the world. The series began with "The Study of Ethnography in Greece" by Démétrios Petropoulos (*MF*, II [Spring, 1952], 15-20) and continued with "Recent Folklore Research in Finland" by Eva Makela Henriksson (*MF*, II [Fall, 1952], 151-158), "Folk Life Research in Norway" by Brita Gjerdalen Skre (*MF*, II [Winter, 1952], 221-228), and "Post-War Folklore Research Work in Japan" (*MF*, III [Winter, 1953], 213-222). The series will be continued in the Fall issue, 1955, with "A Glimpse at the History of Folklore in Italy," by Dr. Salvatore Nania.

human custom. India, in fact, presents a wealth of material for the study of anthropology and folklore.

The credit for starting folklore studies in this country must be given to the early generation of those Englishmen who came here as recruits in the Indian Civil Service. The main task of these people was to administer the law of the land. But their attention was attracted towards the vast material available here in the field of anthropological and folklore research. It may be said to their credit that their main purpose in collecting the folklore of this country was to preserve the folk-culture of the people.

Colonel Tod was, perhaps, the first English civilian who was very much impressed by the heroic history of the people of Rajputana. He spent many years of his life as a Resident in the different States of Rajasthan, where he had a golden opportunity for studying, at first hand, the history of the Rajputs who are regarded as the sword-arm of India. Tod's main purpose was to write out the history of the exploits and achievements of the Rajputs. So, besides history, he has given the mythology, traditions, customs, rites, rituals, beliefs and practices of the Rajputs in his monumental book *The Annals and Antiquities of Rajasthan*. One may find here a mine of information about the folklore of Rajasthan.

It was Dr. L. P. Tessitory—an Italian scholar and historian—who toured Rajputana in the early part of this century and collected many songs, tales, and traditions of this place. He published many articles in the old volumes of *Indian Antiquary*. His article on the "Two Jain Versions of the story of Solomon's Judgment" is a piece of original research. He has collected and published the stories of Nasiketa and Karkand which are very popular. He also rescued from oblivion many bardic poems of Rajputana which were being forgotten by the people.

In the last decade of the last century, many foreign missionaries and civilians were interested in collecting the folklore of the Punjab. Mr. C. Swynnerton was a missionary who published the erotic heroic stories of the Punjab in his famous book *The Romantic Tales from the Punjab*. He also collected with great care the different versions of the story of Raja Rasalu which is very popular in the Punjab. Sir R. C. Temple—a member of the Indian Civil Service who turned a historian in the declining years of his life—has collected the *Legends of the Punjab*. C. F. Usborne was interested in the folk-lyrics and proverbs of the Punjabi language which he edited in his book entitled *Punjabi Lyrics and Proverbs*. In the last quarter of the 19th century F. A. Steel published his book *The Tales of the*

Punjab. Thus, the folk tales and ballads of the Punjab were brought to light by the combined efforts of these scholars. Sir Aurel Stein—an historian and antiquarian of repute—has done a great service by publishing the folk stories of Kashmir. Sir Aurel took down these tales from the lips of professional story-tellers. These stories have appeared in print under the name of *Hatim's Tales* in the original with an English translation of his own.

Sir George Grierson—a renowned linguist—had excellent opportunities of coming in close contact with the people of Bengal, Bihar, and Uttar Pradesh. He was the Superintendent of the Linguistic Survey of India which was conducted by the central government of this country. The volumes published after this survey bear testimony to his deep scholarship. But besides these, his contribution to the study of Hindi folklore is no less important. In all probability, Dr. Grierson was the first Englishman who recognized the value and importance of Hindi folksongs and ballads and published them in the pages of the *Journal of the Royal Asiatic Society of England and Indian Antiquary of India*. Dr. Grierson has scientifically edited some Bhojpuri and Behari folk-songs with exhaustive notes and English translation. Hindi—the national language of this country—owes a deep debt of gratitude to this great savant for the various services rendered to the cause of this language. He also discovered the different versions of the story of Gopichand which is so popular in Northern India. He proved that Gopichanda was an historical figure. Similarly he also cleared many misconceptions about the historicity of Alha—the great hero of Bundelkhand. In addition to these, in his illuminating addresses to the British Public, he emphasized the importance of Indian folklore. It would not be out of place here to give a list of articles—though by no means exhaustive—written by this great scholar.

1. "Some Behari folk-songs," *Journal of the Royal Asiatic Society of England*, XVI (1884).
2. "Some Bhojpuri folk-songs," *J.R.A.S.*, XVIII (1896).
3. "Folk-lore from Eastern Gorakhpur," *Journal of the Asiatic Society of Bengal*, LII (1883). [These songs were collected by Mr. Hugh Fraser and edited with notes by Dr. G. A. Grierson.]
4. "Two versions of the story of Gopichand," *J.A.S.B.*, LIV (1885) part I.
5. "The song of Bijaya Mal," *J.A.S.B.*, LIII (1884) part III.
6. "The song of Alha's marriage," *Indian Antiquary*, XIV (1885).

7. "A summary of the Alha Khand," *Indian Antiquary*, XIV (1885).
8. "Selected Specimens of the Behari Language, Part II—The Bhojpuri dialect—The Git Naika Banajarwa," *Z.D.M.G.*, XLIII (1889).
9. "The popular literature of Northern India," *Bulletin of the school of Oriental Studies, London Institute*, I. Part 3, (1920).
10. "The song of Manikchanda," *J.A.S.B.*, XIII, Part I, No. 3, (1878). [This is the Bengali version of the story of Gopichand, which is so well known in Northern India.]

Besides these articles, Dr. Grierson has written a very important book entitled *Behar Peasant Life* in which he has collected the technical terms relating to various professions of village artisans. It is a veritable treasure house of information of Behari folklore.

The credit for writing a systematic and well authenticated book on Indian folklore, however, must be given to William Crooke who was an English civilian in India in the eighties of the last century. As a Magistrate working in different districts of Uttar Pradesh, he had an opportunity of closely observing the social institutions, customs, and rites of the common folk. Crooke's book entitled *An Introduction To The Popular Religion And Folk-lore Of Northern India* is an authority on the subject, oft quoted by such noted anthropologists as Sir James Frazer and Dr. Tylor. He described in detail the rites and customs of the people of Northern India in his valuable book. The religious beliefs of the common man, to which Crooke has given the name of "popular religion," have been accurately described. This book has run into several editions and is still an authority on the subject.

Sheriff, who was a civilian in Uttar Pradesh, has translated some *Hindi Folk-songs* into English verse. This book has been published by Hindi Mandir, Allahabad (U.P.).

II

For the scientific treatment of our subject, it would be better to give an account of the various folklore activities state-wise. Uttar Pradesh is the biggest State in India; hence, it naturally occupies the place of pride. The State is the stronghold of Hindi, the most popular and commonly spoken language of this land. The Hindi language possesses many dialects and sub-dialects amongst which the following are the most important: 1. Brij Bhasa. 2. Awadhi. 3. Bundelkhandi. 4. Chhattisgarhi. 5. Bhojpuri.

Some years ago, the protagonists of the Brij Bhasa dialect which has a very rich literature of its own, decided to establish a Literary

Academy in order to revitalise the dialect and to preserve the folk literature which was fast dying out. At a result of their deliberations, they founded "The Braj Sahitya Mandal"—i.e. the Academy of Braj Bhasa literature—in 1940. This Academy is doing yeoman service in reviving the Braj literature and in publishing the folklore of this area. It has deputed many Hindi Scholars to collect folk-songs, ballads, sayings, tales, proverbs, idioms, folk music, and folk art. A wealth of folk material has been collected as a result of the sustained efforts of these workers. But due to financial difficulties, this material has not yet seen the light of day. This material has been utilized by Dr. Satyendra for his thesis "Studies in Braj Folk literature" which is the first study of the folk literature of Braj Bhasa. Pandit Shiva Narayan Chaturvedi has collected and published the folk tales of Braj area in the original dialect. This Academy is bringing out a quarterly research journal *Braj Bharati* which is devoted to the study of the folklore of this region. It also offers prizes for the best work in the field of Hindi folklore. It encourages scholars and poets to write in Braj Bhasa dialect which is fast vanishing as a medium of Hindi poetry. The Academy is doing pioneer work in the field of folklore and, thus, it deserves the sympathy and support of all folklorists. Last year, this Academy at its Hatheras (U.P.) session which was inaugurated by Dr. Rajendra Prasad—the President of Indian Republic, decided to establish an Academy in order to co-ordinate the folklore activities which are being done in the various dialects of Hindi.

As a result of these deliberations, an All India Body was formed to give impetus and to co-ordinate folk-lore studies. This body which is known as "Hindi Janpadiya Parishad" is presided over by the well-known educationist Acharya Narendra Deva, who is the Vice-Chancellor of the Hindu University, Banaras. It publishes a quarterly journal *Janapada* under the editorship of Dr. Hajari Prasad Dwivedi. It contains many learned articles from the pen of noted Indian folklorists. It furnishes a general bibliography of the folklore publication in Hindi language. As yet, the activities of this Parishad are confined only to the publication of this journal. What is expected is the actual field-work, in order to collect the vast number of folk-songs etc. which are scattered all over the Hindi speaking area. The Hindi Sahitya Sammelan of Allahabad (Uttar Pradesh) is an all India body which was established in 1910 with the sole object of propagating Hindi in all parts of this country. This institution also has encouraged the study of Indian folklore by publishing many collections of Maithali, Bhojpuri, and Rajasthani folk-songs.

Dr. D. N. Majumdar, Professor and Head of the Department of Anthropology, University of Lucknow has founded an "Ethnographic and Folk-culture Society" for the study of anthropology and folklore. It publishes a Quarterly entitled *Eastern Anthropologist*. Dr. Majumdar is a leading anthropologist of India who has many monographs on this subject to his credit. He is keenly interested in the study of Indian folklore also and has published many collections of Indian folk-songs under the auspices of the above Society. The following are some of its interesting publications:

1. Snow balls of Garhwal—It is a collection of the folk-songs of Garhwal, a hill district in Uttar Pradesh.

2. Folk-songs of Chhattisgarh—It contains the folk-songs in Chhattisgarhi—a dialect of Hindi—which is spoken in the northern districts of Madhya Pradesh.

3. The Lonely Furrows of the Border Land.

4. The Folk-songs of Mirzapur—It comprises the folk-songs of the people living in the hill area of this district which is known as Dudhi. Besides these the society has published many monographs relating to the different tribes of India.

Many research workers and scholars are engaged in their individual capacity in the study of Indian folklore, more specially in the collection of folk-songs, ballads, tales, etc. Dr. Vasudeva Saran Agrawal of the Hindu University, Banaras, has exhorted the people of this State for the collection of folklore and has inspired many scholars by his writings. Pt. Banarasi Das Chaturvedi, a noted Hindi journalist and a member of the Indian Parliament, is a great exponent of the cause of Indian folklore. At his initiative, a "Folklore Academy" was founded under the patronage of the then Prince of Orcha. This academy used to publish a Quarterly known as *Lok-Varta* which was primarily devoted to the study of Bundelkhandi folk-culture. The scheme for collecting the popular antiquities of the people of this area was financed by the Prince himself and as a result of his efforts, thousands of Bundelkhandi folk-songs, sayings, proverbs, and technical terms relating to rural life were collected under the supervision of Shri Krishna Nand Gupta. But on the integration of this State with the Indian Union, the whole scheme fell to the ground and the Academy was ultimately dissolved.

The study of folklore is growing in importance and the universities of Allahabad and Lucknow have recognized it as a subject of study for their highest examinations. Many scholars are doing research work in this field in these universities.

Among individual scholars may be mentioned Pt. Ganesh Chaube

of Motihari (Behar) and Shri Durga Shanker Prasad Sigh of Arrah (Behar) who have done much valuable spade work in the field of Bhojpuri folk-literature. Shri Singh in his recent book on the folk poets of Bhojpuri has shed much new light and rescued many great poets from oblivion. The author of this book has devoted many years of his life for the collection and preservation of folk literature of Bhojpuri which is one of the main dialects of Hindi. He has collected, edited and published two big volumes on Bhojpuri folk-songs with exhaustive and critical notes. He has been awarded the degree of Ph.D. by the university of Lucknow for his thesis entitled "Studies in Bhojpuri folk literature." This thesis which is an original contribution to the study of folk literature is being published by the All India Hindi Sahitya Sammelan, Allahabad. He has made a special study of Bhojpuri folk music and pointed out its special peculiarities in his recent book *Studies in Bhojpuri Folk Music* which is being published.

Rajasthan is another State of India where Marwadi—a dialect of Hindi—is spoken. It is important in Indian history for the heroic deeds of brave Rajputs, the warrior clan of India who challenged the supremacy of the Mughal rulers. It is a land of Rana Pratap—the prince among patriots who fought many a tough fight against the Mughal Emperor Akbar but did not accept his suzerainty even at the cost of his life. So, here, the heroic deeds of these brave men are sung by professional bards and wandering minstrels. In order to collect, preserve, and publish the folk literature of this region, a Research Society was established in April, 1946, which is known as Shardul Rajasthani Research Institute. The institute was named after the then ruling prince of Bikaner—His Highness Sir Shardul Singh Ji Maharaj. This institute is doing a very useful work in the above direction. It publishes a Quarterly—*Rajasthan Bharati*—which is the mouthpiece of this Institute. This journal devotes a special section to the publication of Rajasthani folk literature.

Behar is third State of India where Hindi in its different dialects—Maithili, Magahi, and Bhojpuri—is the spoken language of the people. The Behar government has recently established an institute known as "Rashtra Bhasa Parishad" i.e., the academy of National language, for the development of Hindi and preservation of its folklore. The Academy has invited many learned scholars and poets of Hindi to deliver lectures on some aspects of Hindi Literature. It has recently published a book on the folk poets of Bhojpuri, some of whom were almost forgotten.

Another society which is working ceaselessly for revival of Bhojpuri folk culture is the "Bhojpuri Samiti" of Arrah (Behar). It publishes a monthly magazine entitled *Bhojpuri* which is specially devoted to the study of Bhojpuri folk literature, art, and music. Under the auspices of this society an annual conference is held to give incentive to folk poets and artists.

W. G. Archer, I.C.S., who was posted as the commissioner of Chota Nagpur in Behar for a number of years has recorded the folk songs, stories and proverbs of the primitive tribes of this area known as Munda and Oraon. His book *Blue Grove*, which has been published by the Oxford University Press, is a collection of folk songs of Oraons. Similarly, he has preserved the folk literature of Santals in a collection published from Darbhanga (Behar). His book on Bhojpuri folk songs named *Bhojpuri Gramya Git* is a result of many years of his patient labour. The author has published the bare text of the songs without any translation and notes. Shri Ram Iqbal Singh 'Rakesh' has done a pioneer work of its kind by publishing his book *Mathili Lok Git*. In this volume the songs of Mathili dialect have been collected and edited by the author with great care. Some scholars are also working in the field of Magahi folklore, but to the best knowledge of the present author no collection of Magahi folk songs and tales has yet been published.

Madhya Pradesh, formerly known as Central Provinces, is another State of India which is divided into two linguistic areas: the northern portion being the Hindi speaking area where Chhattisgarhi is spoken and the southern portion being the Marathi speaking area where Marathi which is derived from Maharastri Prakrit is current. Chhattisgarhi is a dialect which has no literature except the oral in the form of folk songs and ballads. Dr. S. C. Dube of Hyderabad University (Deccan) has collected the folk songs of the peasantry of Chhattisgarh which has been published by the Ethnographic and Folk-culture Society of Lucknow under the title *Field Songs of Chhattisgarh*. Dr. Dube has also written a monograph on the Kamars—a jungle tribe living in this area.

Dr. Verrier Elwin is a noted anthropologist and folklorist of India who has adopted Madhya Pradesh as his mother land. This missionary has been working amongst Gonds—an important tribe of this region—for a number of years. While propogating the religion of Christ, he came into direct contact with the primitive people of this area and studied their social customs and institutions. As a result of his close study, he has published many monographs on the ethnology and folklore of these people. He has collected and pub-

lished the *Folk Songs of Chhattisgarh* and translated them in English verse. Another book of his, *Songs of the Forest*, is a collection of the folk songs of the Gonds. His *Folk Tales of Maha Kosal* is a book on the stories of the people residing in the northern part of Madhya Pradesh which was known in ancient times as Maha Kosal. *Folk-songs of Maikal Hills* is another important book of its kind. Besides giving the folk-songs of these hill people, he has given a vivid description of their folk dance. His latest book, *The Tribal Art*, is a study of the folk art of these tribes. It may be noted here that much of the importance of Dr. Elwin's publications has been lost due to the absence of original text. Besides these books on folk literature he has written a number of monographs in which he has presented a true picture of the social institutions, traditions and rituals of these tribal people. The following are some of his publications: *Leaves from the Forest*, *The Aborigines*, *The Baiga*, *The Agaria*, *Maria Murder and Suicide*, *The Maria and Their Ghotul*, *Myths of Middle-India*. All these books have been published by the Oxford University Press.

Bengal is one of the most important States of India where Bengali is the mother tongue of the people. This state is very rich in folklore. The attention of Dr. Sir Ashutosh Mookerji—that doyen of Indian educationists and patron of Indian art and literature—was drawn towards the wealth of folk literature of his people, so he decided to publish the oral literature of Bengal from the University of Calcutta. He deputed Dr. D. C. Sen for this purpose. Many research workers were asked to collect folk songs, ballads, and stories, and they worked under the learned doctor for a number of years. As a result of their patient labour a vast number of folk songs and stories were collected, specially from the district of Mymansingh now in Eastern Pakistan. So, these collections were published by the University of Calcutta in four volumes under the name of *Mymansingh Gitika*, i.e., songs collected from the district of Mymansingh. Later on, the English translation of these songs was published by the above university as *Eastern Bengal Ballads* in four big volumes under the able editorship of Dr. D. C. Sen. A detailed survey of the folk literature of Bengal has been presented by Dr. Sen in his book *The Folk-Literature of Bengal* in which he has made a comparative study of Indian and foreign folk tales. Besides these English publications on folk literature of Bengal, the University of Calcutta has published a number of books on this subject in Bengali. Haramani, i.e., *The Last Jewel*, is a book of Bengali folk songs which deals with meditation, spiritualism and the various pos-

tures of Yoga—the science of sense-control. The book has been critically edited by a Muslim scholar with a learned introduction and exhaustive notes. *Thakur Dadar Jhuli*, i.e., stories told by the grandmother, is a book of Bengali folk tales which is very interesting and instructive. *The Folk tales of Bengal* by Lal Behari De is a collection of folk stories collected with great care from the Hindu families of Bengal. The ballads of Gopichand and Manikchand have been published by the above university as *Manikchander Git* and *Gopichander Git*. The several versions of these ballads have been collected by different scholars and published by them. Many years ago, Dr. Grierson published "The two versions of the song of Gopichand" in the *Journal of the Asiatic Society of Bengal* which has been already referred to. He has proved beyond doubt the historicity of Manikchand who was regarded as a legendary figure. Dr. Sen Gupta has made a critical survey of some "Occult Religious cults" in Bengal in which he has devoted an Appendix to the riddle of Manikchand and Gopichand. Besides these, the Calcutta University has published many books relating to the worship of serpents which are called *Mansa-Mangal*. Recently Shri Gopi Nath Sen has established in Calcutta "The Asiatic Folk-Literature Society" with the object of collecting and preserving the folk literature of Asia. But to the best knowledge of the present writer, no appreciable work has been done as yet by the above society.

The State of Bombay comprises the area known as Gujrat and Kathiawad. It is needless to say that this part of India has vast resources for folklore studies. Kathiawad is a seat of ancient Indian chivalry where many stories and songs of heroes are still sung by wandering minstrels. Mr. Kincaid wrote a book entitled *The Outlaws of Kathiawad* in the first quarter of this century, in which he has graphically described the exploits and heroic deeds of the outlaws of this region. *The folklore of Gujrat* was written by a Parsi scholar in the last quarter of the last century. To use the words of the author, it was a collection of "Legends and stories of the Princes and peasants of Gujrat and Kathiawad from oral tradition only."

The name of Shri Jhabber Chand Meghani stands as a land mark in the history of folklore of Gujrat and Kathiawad. Shri Meghani devoted his whole life to the study of folklore of his province. He toured the rural areas to collect folk songs, ballads, tales, etc., and his patient labours bore fruitful results. He has published the folk songs of Gujrat in four volumes under the title of *Radhiyali Rata*, i.e., the blissful nights. His collections of Gujrati cradle songs are published under the name of *Halaradan*, i.e., the songs of the cradle.

Shri Meghani has recorded the historic tales and ancient myths of Kathiawad, known in ancient times as Saurashtra, in his book *Sorath Nu Tire Tire*, i.e., along the shores of Saurashtra. He has further published the folk tales of Gujrat and Kathiawad in his books *Saurashtra Ni Rasdhar* in four volumes and *Sorath Ni Bahar Batiya* in three volumes. Besides these collections of folk songs and stories, Shri Meghani has presented a critical study of the folk literature of Gujrat in his books entitled *Loka-Sahitya* and *Dharti Nu Dhawana*. He was invited by the University of Bombay to deliver a course of lectures on the folklore of Gujrat which has been published under the name of *Loka-Sahitya Nu Samalochan*, i.e., a critical study of folk literature.

Besides Meghani, other Gujrati Scholars are also engaged in preserving the oral literature of this State. Narmada Shanker Mehta has collected the folk songs relating to the Gujrati religious rites (Sanskaras) in his book named *Nagar Striyon Ma Gawata Git*, i.e., songs sung in the families of Nagar Brahmans of Gujrat. Gokul Das Raichura, another Gujrati Scholar, has done valuable service to the cause of folklore by his publications. The Vernacular Society of Gujrat has published many books on Gujrati folk songs and folklore. The Gujrati Sahitya Sammelan is performing a very useful service by preserving and publishing the oral literature of this area.

K. M. Jhaveri, the noted historian of Gujrati literature has given a beautiful account of folklore activities in Gujrat and Kathiawad in his book *Milestones in Gujrati Literature*. To quote the words of this learned author "The folk lore of Gujrat, Kathiawad and Cutch and specially of Kathiawad, has been receiving earnest attention of Gujrati scholars, and a couple of them, Jhaverchand Meghani and Gokul Das Raichura have rescued and published a large number of folk tales and song, thus helping their resuscitation and preservation. So far as efforts to collect folk literature are concerned, the weekly paper *Gujrati* and the *Forbes Gujrati Sabha* have been taking interest in this matter and the latter got the two volumes of folk tales in Kathiawad by Shri Har Govinda Prem Shanker published some years ago. Besides this Jayshanker P. Pathak, the late Ranjit Ram Vavabhai (who collected and published *Gop Kavya*) and Popatlal T. Adalja have also contributed their mite to its advancement. The folklore of Cutch is also considerable in quantity. A fine sketch of the state of this branch of literature in Cutch will be found in the introduction contributed by the late Mr. Narayan V. Thakkar to the chronicle of the Chandra Vamshiya Rajputs and called the *Kaladhars of Kutch*. The chronicle is a treasure house

of romance and folklore and a valuable contribution to the history of this subject so far as Cutch is concerned." (*Mile stones in Gujrati Literature*, pp. 353-354).

The southern part of the State of Bombay is known as Maharashtra where Marathi language is the mother tongue of the people. Shri A. N. Bhagwat has collected no less than five hundred and seven folk songs relating to grind-mill entitled "Maharastrian folk songs on the grind mill" and has published them in the *Journal of the University of Bombay* (X [N.S.1942] Part I, pp. 134-186 and Part IV, pp. 137-174). Another scholar, D. N. Bhagwat has published the folk songs of this region in the above *Journal* (VIII, Part IV, pp. 1-63) under the name of "Folk songs from the Satpura Valleys." Mary Fuller, who was very much interested in the folklore of this area, has collected "Marathi grinding songs" in the pages of *The New Review* (XIV, May-June 1940).

In south India, four different languages, i.e., Tamil, Telegu, Kannad, and Malayalam are spoken. All belong to the Dravidian Family. Andhra which is the youngest State of India, has one of the oldest literature in Telegu. The collection of "Some Telegu Folk Songs" has been published in the *Indian Antiquary* (XXXIV [1905] pp. 186-) of Bombay. Similarly "Some Telegu Nursery Songs and Catches" have been collected in the pages of the above *Journal* (XXXV [1906] pp. 150-) by a Telegu scholar.

E. J. Robinson was very much interested in the folk literature of south India. His *Tales and Poems of South India* was published from London in 1885. Mr. Gover's collection entitled *The Folk Songs of South India* is a unique publication of its kind. Tamil too has a rich folk literature. Some Tamilian scholars are doing the research work in the field of Tamil folklore under the auspices of University of Madras.

It may be mentioned here that our Central and State governments do not attach as much importance to the study of this subject as it surely deserves. No governmental effort has yet been made to preserve these priceless relics of Indian folk culture. If the central government establishes an All India Folk-lore Institute and conducts a survey of folklore material on the lines of the Linguistic Survey of India, it will go a long way in preserving the folk culture of this country. Such a body should co-ordinate the different folklore activities undertaken by different societies and individuals in various States of India. Thus, it will bring about a revival of our past ancient heritage and culture.

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Bloodstoppers in the Ozarks

BY OTTO ERNEST RAYBURN

The old-timers of the Ozarks sometimes used traditional methods to stop bleeding. They may have used the tourniquet when an artery was severed, but this type of first aid was the exception and not the rule. Almost every community had a "blood stopper" or two in which the people had great confidence. If this specialist was not available, various methods were used to stop the bleeding.

There was an old notion that the instrument that caused the wound could be used in the treatment. For example, if a man cut himself with a knife he would immediately thrust the blade into the ground to stop the bleeding. Some of the materials placed upon the wound to halt the flow of blood were spider webs, dust from a puff ball, and chimney soot mixed with molasses. Vance Randolph reports that the power doctors of the hills would treat a person suffering from a deep knife thrust by burning the sole of his shoe and applying the ashes to the wound. That was supposed to stop the bleeding and prevent blood poisoning. If the cut were on the right side of the body, the right shoe was burned; if the left side of the body, the left shoe. Randolph asked a power doctor what was done if a person were stabbed in the exact center of the chest. He received no answer. Perhaps it would be a good idea to burn both shoes.

Minor cases of nosebleed were treated by catching drops of blood on a chip, one drop for each year of the patient's life, and then putting the chip in a safe dry place. The person was supposed to be immune to nosebleed so long as the chip was undisturbed.

The practice of stopping blood by charm was widely used in the old Ozarks and it is still practiced in some sections today. The person who has the power to perform this act walks toward the sun, calls out the name of the patient, and repeats a verse of scripture from the book of Ezekiel. It is a secret formula and never written down. A woman may tell it to three men; a man to three women.

"There used to be a woman at West Plains, Missouri, who had a great reputation as a 'blood stopper,'" says Vance Randolph. "A wounded man was brought to her home in a wagon. The wagon bed seemed to be covered with blood, and the man's friends were unable to stop the bleeding from two deep knife cuts. The woman looked at the patient, then walked out to the barn alone, with a Bible under her arm. In about three minutes the bleeding stopped,

and the healer returned to her house. She would take no money for 'blood stopping,' and she would not discuss the method. She was not a religious woman, and rarely looked at the Bible except when she was asked to stop the flow of blood. The old woman confided to a friend that she had already imparted the secret to three persons, and that if she ever told a fourth the 'power' would be taken from her."¹

When I was teaching school in an Arkansas village in 1940, our eleven-year-old son had a severe case of nose bleeding. We told a neighbor of his condition and she said she could stop it. She asked the boy's full name and then went out into the yard and repeated a few words—we couldn't hear them. The bleeding stopped immediately. Perhaps the bleeding had run its course and was ready to stop anyway; perhaps not. This is the "old science" and may have more meaning than we moderns think.

May Kennedy McCord, of Springfield, Missouri, has in her possession a letter from a woman living in Marionville, Missouri, dated March 7, 1941. It says:

"Speaking of blood stopping, I can do it. I have on several occasions. My mother had a cancer of the face, and it would bleed until she would almost pass on. So my brother-in-law told us about an old man in the neighborhood who could stop blood, and all he needed was to be *told*—did not need to see the person. So we sent him word one day and the blood just stopped, all at once. Why or how you will have to decide for yourself, but it did stop. So my mother wanted that I should learn how, and this old man taught me, and I stopped my mother's face bleeding many times. Last time I tried it I stopped my son-in-law's throat bleeding when he had his tonsils taken out and they started bleeding after he had worked too hard and got too warm. So between me and my God, it *will* work. I can tell only one more person, and that takes the charm away. A woman tells a man who is not a blood relative, and a man tells a woman who is not a blood relative. Can only tell three, and the third one takes the charm."²

Charles Carson, of Los Angeles, California, who grew up in the Ozarks, reported a fictionalized case of blood stopping in his novel, *Mountain Troubadour*.³ He wrote:

"Whipple's talk was interrupted by an outcry from Charley. In slicing the willow bark with his knife, he had cut a finger. He yielded

¹ *Ozark Superstitions*, (New York: Columbia University Press, 1947) pp. 122-123.

² *Ibid.*, p. 124.

³ (Los Angeles: Borden Publishing Company, 1951) pp. 181-183.

thoroughly to his first impulse, which was to curse. Then he saw the blood flowing and became frightened.

"Chan!" he called. 'Do somp'n quick! Don't you know that verse that stops bleedin'?"

"Chan turned to him and spoke confidently. 'Brother Bunce, sit down and be easy. I'll stop it in no time a-tall.'

"The verse that was reputed to stop bleeding was found in the book of Ezekiel in the Old Testament. However, this was not known to all, and great caution had to be exercised in transmitting the secret key. In no case would a man tell another man. Neither would a woman think of speaking it to one of her own sex. Hence, the words were passed orally from a man to a woman, or vice versa, but if they should ever be written on paper, their efficacy would immediately be lost.

"Charley sat down as he was told and apparently became quite calm in spite of the fact that his finger was bleeding profusely. Chan turned facing the sun, and in words that could not be heard by any of the men, spoke:

"'And when I passed by thee, and saw thee polluted in thine own blood I said unto thee when thou wast in thy blood, Live; yea I said unto thee when thou wast in thy blood, Live.'

"Chan then took three steps toward the sun, opened his left hand, and crossed the palm with the index finger of his right hand. As he did so, he repeated, 'Yea, I said unto thee when thou wast in thy blood, Live.' He spoke this phrase three times, each time taking three steps toward the sun and crossing his left palm.

"When he turned back to look at Charley the bleeding had completely stopped."

Some people explain this phenomenon as merely coincidence; others say the patient's faith causes him to relax, and the bleeding stops naturally, but the old-timers believe it as a manifestation of the supernatural. I learned of one case where a blood stopper allegedly stopped the bleeding of a mule that had been caught in barbed wire. That is one case where the patient's faith didn't have anything to do with it.

A Norwegian Circle Charm

BY LOUISE P. OLSEN

Quite recently an old friend, Kari Meisdalen, stopped off in Minneapolis on her way to the family home in Montana. Remembering my interest in folklore, with especial emphasis on Scandinavian tales, and in return for a favor, she gave me almost at once the following story recited by one of their neighbors. Her narrator, a native of Norway but for many years a naturalized American citizen and successful rancher, still regards it as absolute fact. Here it is:

When Mr. X was a little boy his grandfather said to him one day, "let us go out in the woods and I shall show you something." Taking his walking stick in hand, the old man led the little boy along the way in the pine woods. Soon they came upon a snake lying in a patch of sun, and the grandfather said, "now let us see what we can do with the snake." So he continued, "we will fence him in." The grandfather made three circles in the air above the snake with his cane, and the snake could not get out of the circle. They stood and watched him, the old man and the boy, and he would come up to the place where the cane had been, but he could not go beyond it. Finally the old man said, "we had better let him out." So he reversed the circle three times in the air, and the snake stirred and in a moment was lost to sight in the grass.

Continuing their walk, the grandfather and the little boy came to the place where there was a beehive. All of the bees were in the hive, and the grandfather said, "we had better fence them in before they come out and sting us." He waved his cane three times around the hive. The bees came out of the hive, but could not get out of the circle which the cane had made. They were swarming and bumping into each other. Finally the grandfather said, "we had better let them go," and looking down at the small boy by his side, he continued, "you had better start running." The boy followed his grandfather's suggestion, but in a minute or two he stopped to look back, and saw his grandfather waving his stick first of all three times around himself and then making the circles in reverse around the hive. The bees now scattered and tried to sting the old man, but they could not get near him.

Then the grandfather and the boy walked home, and that is the end of the story. But the little boy, now a mature man, still believes that his grandfather performed these wonders.

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Illinois Place-name Lore

BY JESSE W. HARRIS

Any study of the origin of place names inevitably leads one into the area of folklore. Although many place names may be accounted for on a purely factual basis, folk explanations are available for the origins of many others. Frequently a place will have two names—one official, the other a popular or nickname. The true origin of a popular name is usually difficult or impossible to find, and often the investigator turns up more than one explanation. The nicknames of *Sucker* for Illinois and *Egypt* for southern Illinois are classic examples of the folk tendency to manifold explanations of popular names.¹

The handiwork of local humorists of past years is often recognizable in folk accounts of place-name origins. This is especially noticeable in names that lend themselves readily to punning. This tendency is illustrated in a popular explanation of the name of the town of Mascoutah, in St. Clair County. Mechanicsburg, as it was originally called, was laid out on April 6, 1837. An addition of seventy-five lots, laid out in March, 1839, was recorded under the name of Mascoutah, which became the permanent name of the town. Mascoutah appears to be a name of Indian origin, but the specific reason for its adoption as the name of the town now seems lost. From an early date (c. 1840), Mascoutah became a focal point for German immigrants, who soon became the dominant nationality in that community. From this fact arose a popular explanation of the town's name. According to this tradition, new arrivals from Germany were often advised to go to Mascoutah to settle. "Machs gut da!" they were told. From much repetition, "Machs gut da" became a popular local expression and was adopted as the name of the town, with the spelling "Mascoutah."²

An early example of this method of accounting for a place name was cited by Milo Erwin in his *History of Williamson County* (1876). According to this account, a band of masked regulators captured a hog thief and took him to a neighboring prairie to administer the customary lashing. During the whipping, one of the masked men kept encouraging the lash wielder by calling out, "Score him, Harry!

¹ For both nicknames, see H. L. Mencken, *American Language*, Supplement II, 614-15. For *Egypt*, see Mrs. Barbara Burr Hubbs, "Egypt . . . the Story of a Name," *Egyptian Key*, April-May, 1943; and Mrs. Grace Partridge Smith, "They Call It Egypt," *Names*, March, 1954.

² Told to me by Mrs. Carrie Lohrberg, formerly of Red Bud, Illinois.

Score him, Harry!" And that was how that particular prairie got the name of Schoharrie Prairie.³

With names like Honey Bend, Plano, Makanda, Palzo, and the like, it was inevitable that a number of place-name explanations like those noted above should arise. With very rare exceptions, they are recognized and accepted as belonging to the community's store of humorous lore.

Place names are sometimes deceptive, their actual origin differing from what one might expect from merely looking at the name itself. For example, Eldorado, in Saline County, at once suggests the traditional Eldorado with its fabulous connotations; but this particular Eldorado got its name from quite a different source. It actually got its present name from a spelling error. The town was founded by Samuel Elder and Joseph Reed, who gave it the name *Elderredo*. Then came the railroad and a new depot. A sign painter was sent down by the railroad company to paint the town's name on the depot. "It seems," says one of Samuel Elder's descendants, "that the painter who painted the sign on the first railroad station, or depot, thought that he was correcting the spelling of the two old gentlemen—Judge Samuel Elder and Joseph Reed—who founded the town and called it Elderredo." So, the name that appeared on the new station was *Eldorado*, and the sign painter's error was never corrected.⁴

Mere chance sometimes is the determining factor in the selection of a place name. Cobden, in Union County, is said to have been named for a man who was merely passing through. During its first years, the town was known as South Pass. Then one day an Englishman named Cobden, one of the directors of the new Illinois Central Railroad, stopped off at South Pass during a tour of the country. (This was apparently Richard Cobden, who came over in 1857.) The English visitor was delighted with the lovely scenery of the region, and he apparently made a favorable and lasting impression on the local people. It is said that in order to honor their appreciative guest the residents of South Pass decided to change the name of their town to Cobden.

The hamlet of Dog-Walk got its name as the result of an odd circumstance. About the year 1900, a coal company built some twenty houses here within walking distance of two of its mines. It seems that nearly every family in the new village possessed from one

³ Schoharrie is a name of Indian origin, found also in New York state. (See Thompson, *Body, Boots, and Britches*, 461.)

⁴ Information supplied by Vivian Baker-Ferrell, descendant of Judge Samuel Elder.

to five dogs that passed the time parading up and down or lounging on the road and walk paths, making all kinds of traffic difficult. In the natural course of events, the hamlet became known as Dog-Walk, a name it still retains⁵

There are occasional stories purporting to explain how certain places originated. These usually do not account for the actual name of the place itself. One of these is the story of how Tower Rock in the Mississippi River opposite Grand Tower came into being when a farmer anchored a floating haystack there during a flood.⁶ From Hamilton County comes the account given below of how the old Goshen Trail came into being.

The Goshen Road ran from Shawneetown to St. Louis—according to our story.⁷ Our informant says it is a well-known fact around McLeansboro that a mare laid out this road. A man in St. Louis bought the mare from a farmer in Shawneetown. He took the mare to St. Louis, but her colt was left in Shawneetown. She had not been in her new home long before she was able to escape one night and set off for her old home, which she reached in record time. The new owner found the mare's tracks and followed them across country all the way to Shawneetown. As he went along, he thoughtfully marked the trail so that he could find his way back. This trail proved to be the closest and best route between Shawneetown and St. Louis. When the Goshen Road was laid out in the fall of 1808, it followed the trail originally blazed by the mare's owner; and, if this story is true, a mare deserves credit for selecting the route of this well-known pioneer road.⁸

More than a few Illinois towns were named to honor persons who in one way or another assisted them materially. Only one, as far as the writer has observed, was named for a man whom a community hoped to entice to settle there. This was Paxton, in Ford County, which, according to a WPA Writers' Project report, was named for an Englishman, Sir Richard Paxton: "When early residents

⁵ Information based on a report given me by a minister, who in turn had it from an eighty-four year old woman who had lived on the site of Dog-Walk when the place first came into being. (Temporary villages that grow up around coal mines are often called 'patches' locally, in southern Illinois. Examples are Wasson Patch and Two Patch in Saline County. When the mine is worked out, the patch usually disappears or becomes a ghost town. Some other mining towns locally got their names from the industry: Harco (for the Harrisburg Colliery Company), Energy (a coal company's trade name), etc.

⁶ See *Hoosier Folklore*, March, 1946, p. 14, for this story.

⁷ According to *Saline County, A Century of History* (1947), p. 228, the Goshen Road "ran between the Goshen Settlement, in Madison County, and the Gallatin Salines."

⁸ The informant says that many old-timers in his community insist that this is a true story.

of Ford County, Illinois, learned that Sir Richard Paxton, of England, planned to organize a colony and settle in Illinois they changed the name of Prospect City to Paxton in hope of influencing Sir Richard to settle there, it is said."⁹ Apparently Sir Richard disappointed them, but they kept the name anyway.

Other places came by their names in the casual, offhand manner that seemed to be characteristic of pioneer times. An instance of this kind is recorded by John W. Allen in his *Pope County Notes* (1949), p. 72: "The first post office established at Eddyville was known as Book. It is reported that when men met to consider the establishment of this post office, no name had been selected. In the home where they met there was a considerable collection of books. Some one suggested that the name Book be given the post office. This was done, and Sylvester Fulgham was appointed postmaster, June 26, 1861."¹⁰

Places like people sometimes have both official and popular names. As noted at the beginning of this discussion, both the state of Illinois and its southern section have traditional nicknames, the origins of which are speculative.¹¹ Nicknames of places generally spring from actual happenings, characteristics, or physical surroundings. Very often it is hard to determine whether the explanation is fact or fancy. A few brief examples will serve to illustrate this point.

Old Jeffersonville (now part of Johnson City), in Williamson County, early got the name of Shakerag. Tradition says that the proprietor of a local "blind pig" signaled thirsty citizens when liquor was available by mean of a pole with a rag attached: he would stick this flag through the roof and shake it. (This little story is still a lively part of the oral tradition, although it was originally recorded by Milo Erwin in his *History of Williamson County*, in 1876.) Catskin for Carrier Mills originated, it is said, from a tricky transaction in which a trapper sold the local storekeeper a catskin disguised as a mink pelt.¹² Some other nicknames are Poor-Do for Attila, Pull-Tight for Blairsville, Steal-Easy for Crab Orchard, Dyckersburg for Absher, Puckerhut for Eaton, and Jughtown for Raddle.

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⁹ *Illinois Historical Anecdotes*, p. 7.

¹⁰ At first glance, this account may remind one of the humorous explanations noted earlier. Book is a family name in southern Illinois, and be the source of the place name here discussed. However, other place names originated from equally unlikely circumstances, and the explanation recorded above may be strictly factual.

¹¹ Discussed in other articles in *MF*, IV, 1954.

¹² For this story in full, see *The Catskin Legend in Southern Illinois*, "Journal of American Folklore," (October-December, 1945), p. 301.

The Legend of the Wandering Jew in Hungary

BY ALEXANDER SCHEIBER

The way of the legend of the Wandering Jew in world literature, not referring to the antecedents of the formation of the legend,¹ started with the German chap-book of Leyden in 1602. As it evident from the ever-increasing Ahasuerus bibliography,² it has had an immense influence on the legends and literatures of various peoples. The domains of the several languages have properly been investigated from this viewpoint; only the Slav and the Hungarian material have not been included in the range of general research. This accounts for the remark of Bernard Heller: "Die slawischen und die finnisch-ugrischen Völker scheinen also die Sage vom ewigen Juden nicht zu kennen."³

As to the former, we may refer to the excellent bibliography of A. Yarmolinsky which for the first time enumerates the Czech, Polish, and Russian sources.⁴ We learn from it that V. Adrianova published in full a Russian text of the legend after a 17th century manuscript in the Leningrad Public Library, Pogodin Collection, nr. 1565, 1. 167-170.

This Russian text had appeared originally in 1663 in *Kuranty* also known as *Vestovyya pisma*, "a gazette compiled for the Czar from foreign newspapers; the story was apparently printed to satisfy the readers' curiosity aroused by a previous mention, in a correspondence from Danzig, of the appearance of the Wandering Jew in that city. While some passages of the Russian text are literal translations of the German story of 1602, the first differs sufficiently from the

¹ Research is not attentive of the primary type, the legend of Buttadeus, being known by the Spanish Jew Isaac Albalag as early as the time of its appearance in the 13th century. See D. Simonsen, "Judaica." *Hermann Cohen-Festschrift*. Berlin, 1912. pp. 299-300.

² W. Zirus: *Ahasuerus der ewige Jude*. Berlin-Leipzig, 1930.; H. Glaesener: "Le type d'Ahasvérus aux XVII^e et XIX^e siècles," *Revue de Littérature comparée*. XI. 1931. pp. 373-397.; K. Bauerhorst: *Bibliographie der Stoff- und Motiugeschichte der deutschen Literatur*. Berlin-Leipzig, 1932. pp. 30-31.; S. Thompson: *Motif-Index of Folk-Literature*. V. Helsinki, 1935. p. 183. Q. 502. 1.; S. Shunami: *Bibliography of Jewish Bibliographies*. Jerusalem, 1936. p. 113. Nr. 719., p. 118. Nr. 748-751., p. 291. Nr. 1882.; P. B. Bagatti: "The Legend of the Wandering Jew," *Franciscan Studies*. St. Bonaventure. New York, 1949. Cf. Kirjath Sepher. XXVI. 1950. p. 177.

³ B. Heller, *Enc. Jud.* I. p. 1149.

⁴ A. Yarmolinsky: *The Wandering Jew. Studies in Jewish Bibliography* . . . in *Memory of A. S. Freidus*. New York, 1929. pp. 319-328.

second to warrant the belief that the text in question derives from an unknown edition of the German chap-book. Interest in the legend was furthered by the expectation of the end of the world and the coming of the Anti-Christ, which awful events the Muscovites believed would occur in 1666." In addition, several other—Podolian, Ukrainian, and Bielo-Russian—variants of the legend were noted down. The most significant of the Russian literary elaborations is the large fragment of Zhukovski from 1851.

In the domain of Hungarian literature the figure of Ahasuerus has several names,⁵ such as "szüntelen futó zsidó" (the incessantly running Jew, 1811), "szüntelen vándorló zsidó" (the incessantly wandering Jew, 1847), "örökké való zsidó" (the eternal Jew, 1848), 1824), "örök zsidó" (the eternal Jew, 1840), "bolygó zsidó" (the wandering Jew, 1847), "örökké való zsidó" (the eternal Jew, 1849), "halhatatlan zsidó" (the immortal Jew after 1850).

I am preparing a detailed bibliography of the legend of the Wandering Jew in Hungarian literature, of the Hungarian translations of the foreign elaborations of the legend as well as of the pertinent Hungarian scientific literature. Here I perfunctorily allude to the Hungarian literary elaborations of the legend and present only one chapter in detail, the appearance of the Wandering Jew in Hungarian folklore and cheap literature.

I. THE LEGEND IN HUNGARIAN LITERATURE

The Wandering Jew as a simile first emerged in Hungarian literature in the drama "Monostori Veronka" of Joseph Katona in 1811. [See his *Összes Művei*, II. Budapest 1880, p. 187].⁶ It was with this legend that Joseph Eötvös began and ended his political pamphlet "A zsidók emancipációja" ("The Emancipation of the Jews", see *Budapesti Szemle*, II, 1840, pp. 110-111., 155.) The Hungarian literature of the forties, dealing with the emancipation, frequently makes use of the idea that the ever-suffering and ever-wandering Jew will be saved by emancipation.⁷ The most pregnant expression of this idea was the poem "A század vándora" ("The Wanderer of the Century") by Francis Mentovich [*Pesti Divatlap*, 1846, I, p. 604.] It was at the same time [1844] that Eugène Sue's *Le Juif errant* appeared and was taunted by John Erdélyi in the same year [Erdélyi János útinaplója és úti levelei, Budapest 1951, p.

⁵ See in more detail with A. Scheiber, "Magyar Nyelv." XLVIII. 1952. pp. 220-221.

⁶ J. Turóczi-Trostler, "Magyar Nyelvör." LXV. 1936. p. 115.; *Weltliteratur auf dem ungarischen Jahrmarkt*. Budapest, 1936. p. 12.

⁷ J. Zsoldos, *IMIT Évkönyve*. 1943. pp. 296-298.

129.] Erdélyi mockingly gave expression to his hope that it was certainly about to be translated into Hungarian. Indeed, Alexander Petöfi in the same year got to work on translating it, and the translation of the preface also appeared [Pesti Divatlap, 1844, I, p. 106.; Petöfi Sándor Összes Művei, V, Budapest 1895, pp. 447-451.] Very soon even a Hungarian parody of it appeared: Ahasuerus in search of death went to Baja on the advice of two Londoners, and died there from the medicine administered by the surgeon Bicskási [Képes Ujság, Kassa 1848, Nr. 14-16; Életképek, I, 1848, p. 723.]

The first Hungarian author to prepare a large-scale elaboration of the subject was Michael Vörösmarty. His fragment of a drama ["Az örök zsidóból", "From the Eternal Jew", 1850; see Összes Művei, VIII, Budapest 1885, pp. 36-37] contains only two scenes: 1) The eternal Jew is averse to dying but would like to stand on the ruins of the world. Death laughs at him: it has done with everybody [motive of *danse macabre*], and it will settle him also. 2) The monologue of death: everything having been ruined, it wants to annihilate itself. Vörösmarty's posthumous confused notes [*ibid*, pp. 380-382] testify to his intention of writing both a tragedy and a comedy on the subject.⁸ The hero of Emeric Madách's dramatic poem "Az ember tragédiája" ["The Tragedy of Man", 1859] is Adam, the eye-witness of world history. The supposition is evident that the poet was also mindful of the figure of Ahasuerus. Contrary to the negative result reached by R. Gálos,⁹ it was proved by Emeric Trencsényi-Waldapfel that Madách was influenced by Andersen's dramatic poem *Ahasuerus*.¹⁰ John Arany in his mighty lyric poem "Az örök zsidó" ["The Eternal Jew", 1860] identified his own sufferings with those of the eternal Jew. He was probably prompted by Béranger's *Le Juif errant* which, translated by Joseph Lévy [Költeményei, I, Pest 1852, pp. 213-216], appeared also in Hungarian in 1852.¹¹ Joseph Kiss also names himself "the wandering Ahasuerus" ["Egy képpel", "With a Picture", 1868], and calls his life "the vague way of the Wandering Jew" ["Sóhaj", "A Sigh", 1871]. In his hopeless search of a country the Wandering Jew's lamentation broke forth from his soul in his "Uj Ahasvér" ["New Ahasuerus", 1882], to which the motto was provided by the refrain of Arany's above verse. He

⁸ J. Brisits: *A Magyar Tudományos Akadémia Vörösmarty-kéziratainak jegyzéke*. Budapest, 1928. p. 391.

⁹ R. Gálos, *Heinrich-Album*. Budapest, 1912, pp. 293-297.

¹⁰ I. Trencsényi-Waldapfel, *Semitic Studies in Memory of Immanuel Löw*. Ed. A Scheiber. Budapest, 1947. pp. 205-238.

¹¹ Cf. the note of G. Voinovich, *Arany János Összes Művei*. I. Budapest, 1951. pp. 515-516.

was still more haunted by the parallel of Ahasuerus at the end of his life ["En", "I", 1920.; "Hogyha . . .", "If . . .", 1921], so that at the time of the white terror he made his grandfather Litvák Mayer tell the Wandering Jew's apotheosis in the last song of his epic poem "Legendák a nagyapámról" ["Legends on My Grandfather", Budapest 1926, pp. 89-94]. John Vajda identified himself with Ahasuerus and Prometheus ["Végtelenség", "Infinity", 1875; see also his poems "A bikoli fák alatt", "Under the Trees of Bicol", 1880; and "A szomorú körutas", "The Sad Tourist", 1892]. Anthony Váradi in his tragedy "Tokarióth" ["Isariote", Budapest 1876]¹² made Ahasuerus act as member of the synhedrion of Jerusalem. Ede Tóth [d. 1876] thinks that the soul of Ahasuerus had become his heritage and he had found his pleasure in wild erring ["Levél Kupay Dienes barátomhoz", "Letter to Dienes Kupay"; Tóth Ede költeményei, Budapest (1881) p. 40]. Xaver Ferenc Szabó composed an opera on the basis of Hammerling ["Ahasuerus", 1877] which was never performed [A Petöfi-Társaság Lapja, I, Budapest 1877, p. 352]. Julius Reviczky regarded his life as "the wandering of Ahasuerus" ["I.N.R.I.", 1883; see also his poems "Ma született a Messiás", "Today Messiah was born"; "A bolondok házából", "From the Lunatic Asylum"]. According to him, the vocation of the last poet is to rock Ahasuerus to death and proclaim him to be happy because he has expired ["Az utolsó költő", "The Last Poet", 1889].¹³

At the end of the last century a still keener interest is taken in the figure of Ahasuerus. In the "Ahasvér" ["Ahasuerus", in "Régi lant", "Old Lute", Budapest 1891, p. 9] of Lewis Bartók, Ahasuerus utters curses, then asks Neptune and the Syrens to stop him. Upon this, he asks the rock, the Gulf, the Fire of Volcanoes, the Serpents, the Polyps, the Hydras to annihilate him, for he has to live and take the curse of eternity with him. It is with warm sympathy that Michael Szabolcska ["Bolygó zsidó", "The Wandering Jew", in "Hangulatok", "Moods", Budapest 1894, pp. 155-157] watches the accursed personifier of Jewish destiny. The short story of Francis Herczeg "A bolygó izraelita" ["The Wandering Israelite", Budapesti Hírlap XV, 1895, Nr. 266] gives this name to an alert Jewish journalist, whereas in the poem of Aladar Bán "Egyedül" ["Alone", Budapest 1898, p. 15] we again come across the identification with the poet who is driven by the torment of Ahasuerus but can not find any rest. At the prize competition of the Hungarian Academy of

¹² In German translation: *Iskarioth . . . Aus dem ungarischen übertragen von Péter Somogyi*. Budapest, 1895.

¹³ The first elaboration of it was printed by S. Kozocsa, *Irodalomtörténet*. XXXIII. 1944. p. 94.

Science in 1898-99 there figured a drama under the title "Ahasuerus," in which Ahasuerus is identical with Cain, the first murderer,¹⁴ and wanders over the world from Babylon to Budapest [Budapesti Szemle, CXCI, 1923, pp. 91-92].

The progenitor of modern Hungarian literature, Andrew Ady, also wanders forever "like a new Ahasuerus" ["Sirasson meg", "Mourn me", 1899]. In his other poems the Jews are the "eternal wanderers" ["A bélyeges sereg", "The Marked Host", 1907], and those expecting brighter future are "the mournful Ahasueri" ["Bús Ahasvérok májusa", "The May of Mournful Ahasueri", 1909]. Julius Dezső in his "Ahasvérus" ["Ahasuerus", in "Elbeszélő költemények", "Narrative Poems", Budapest 1902, pp. 73-78] related how God takes pity on Ahasuerus who is worried by his own conscience, and gives him eternal rest. In the dramatic scene of Francis Szilágyi, Jesus, after two thousand years, pardons the wandering Ahasuerus and shows him a phial of poison. Ahasuerus sees death through the phial and desires to live on, even in sufferings ["Ahasuerus", in "Zsarátnok", "Embers", Budapest 1902, pp. 55-63]. The fantastic poem of Géza Szilágyi "Ahasvér karácsonya" ["The Christmas of Ahasuerus", in "Holt vizeken", "On Dead Waters", Budapest 1903, pp. 19-25] acts on Christmas Eve. Ahasuerus in his imagination lives through his sin again but, out of the grace of Jesus, he sees his wife and child and thinks he may have a rest for a moment. The grace of Jesus is also the subject of a dramatic scene by Coloman Harsányi ["Ahasverus", in "Páter Benedek", Budapest 1910, pp. 97-111]. Jesus on the cross is pained for having cursed Ahasuerus and being unable to beg his pardon.

From before World War I we can but glean from the rich material. With Lewis Szabolcsi ["Ahasvér", in Egyenlőség, XXIX, Budapest 1910, Nr. 15] Ahasuerus, hurrying to the East, is again the personifier of Jewish destiny. In the short story of Alexander Simonyi ["Ahasvér", in Szegedi Napló, XXXV, 1912, Nr. 21] the curse on Ahasuerus would be broken only if three men offered him rest at their houses. In the epopee of Margaret Szerviczky ["Jézus", II, Budapest 1914, pp. 5-55; 2nd edition, Budapest 1927, pp. 165-201] Beelzebub, on the summons of Lucifer, wakes up Ahasuerus who is sleeping in the valley of Hinnom in order to fight for the Antichrist. He leads the campaign on Rome. At the trial by ordeal Ahasuerus is converted and baptised and dies. From the converted hero of Dezső Erdősi's short story ["Ahasverus", in "Emberi írások",

¹⁴ G. Heinrich: *A bolygó zsidó mondája*. Budapest, 1920. pp. 27., 66.

"Human Writings", Budapest 1914, pp. 158-170] the eternal Ahasuerus appears because his former confession was hurt.

World War I enriched the story of Ahasuerus with a new hue. Alexander Mezey represents Ahasuerus as a man weeping in the war ["Ahasvér," in *IMIT Évkönyve*, Budapest 1915, pp. 311-312]. Henry Lenkei in his poem ["Ahasvér", in *Múlt és Jövő*, VI, Budapest 1916, p. 344] relates that a voice from heaven lets the eternal Jew know that he is to live until he is sensible of fight, suffering, and death training for perfection. The fundamental idea of his dramatic poem "Ahasvér álma" ["The Dream of Ahasuerus," in "Isten táborá," "God's Camp," Budapest 1931, pp. 127-139] is that death is no salvation for anybody that finds the aim of his life in making world happy. In the drama of Marcel Benedek "Az örök zsidó" ["The Eternal Jew", (1916) MS in the Section of Theatre History, Hungarian National Museum, Budapest], Act III, Ahasuerus plays a part in a dream. Should he once believe in advancing the world, he could die. In the selfconfession of Arpad Sebes, "Ahasvér fia" ["The Son of Ahasuerus", 1917, in "Stix partján," "On the Bank of Styx," Budapest 1925, pp. 149-150] he figures as a victim of the old Jewish curse. Although he has lost his left leg in the war, yet he is to go on. In the short story of Desiderius Frischmann ["Ahásvér", in *Egyenlőség*, XXXVII, 1918, Nr. 51-52.; *Zsidó Jövő*, II, Satu Mare 1931/32, pp. 30-31] the author's juvenile dream is fulfilled: he meets Ahasuerus. At a persecution of the Jews in the World War he sees him flee; however, Ahasuerus does not stop for him. Stephen Lendvai ["Ahasvér", in "Köszöntő", "Greeting", Budapest 1920, pp. 17-18] feels as if he were throttled by Ahasuerus at night. He envies the poet for his being able to take a rest and delight in the beauty of life. Lewis Áprily, having returned to his native city without being recognized by anybody, goes on his own way like Ahasuerus ["Kolozsvári éjjel," "A Night at Kolozsvár," in "Falusi elégia," "A Village Elegy," Cluj-Kolozvár 1921, p. 47]. A German painter's linen inspired him to write one of the finest Hungarian works on Ahasuerus ["Ahasvér," in "Rasmussen hajóján," "On Rasmussen's Ship," Berlin 1926, p. 26]. Ahasuerus finds in a house a dead child with a beaming smile on his face because he was able to die young. Ahasuerus, crying, runs into a new spring.

The poetry of Andrew Peterdi abounds in Ahasuerus-motives. Leaving aside these vestiges, we refer only to four of his elaborations of the theme. In all the four Ahasuerus is the embodiment of Jewish destiny. Seeing an old war refugee, he gives voice to the lamentation

of Ahasuerus in search of his own grave ["Uj Ahasvér," "New Ahasuerus," *Költeményei*, II, Budapest 1918, pp. 69-70]. Once we find Ahasuerus wandering through ages and countries ["Az örök vándor," 1921, "The Eternal Wanderer," in "A sárga folt," "The Yellow Stain," Budapest S.a., pp. 141-142]. On another occasion we learn of him as keeping to the east ["A bolygó zsidó," "The Wandering Jew," in *Zsidó Évkönyv*, V, Budapest 1932/33, p. 345]. For the fourth time ["Bolygó zsidó," "The Wandering Jew," in *Egyenlőség*, LVI, 1936, Nr. 18], the poet thinks to find the solution of the destiny of the Wandering Jew in representing him as possessing the whole world; this is why he has no country of his own. Arnold Kiss, too, frequently returns to this motif, dedicating to it two whole poems of his. The bundled Jew takes a rest on Saturday, but when will the globe-trotting Jew have his rest on the eternal Friday night? ["Ahásvér éneke," "The Song of Ahasuerus," in "Elborult csillagok alatt," "Under Clouded Stars," Budapest 1922, pp. 10-12]. At another time he writes that unless the ideas of eternal goodness and eternal love do not find hearts, Ahasuerus can not have any rest ["Örök zsidó," "The Eternal Jew," in *Országos Egyetértés*, II, Budapest 1927, Nr. 15]. The Ahasuerus monologue of Lewis Szomjas reflects the effect of John Arany ["Ahasverus," in "Megyünk," "We go," Budapest 1922, p. 75], whereas Béla Zsolt shows an independent conception in elaborating the theme in his "Legenda a jeruzsálemi vargáról" ["A Legend on the Jerusalem Cobbler," in "Igaz Könyv," "A True Book," Budapest 1923, pp. 93-102]. The hunchbacked cobbler of Jerusalem is the noisiest of the celebrators in greeting Jesus marching into the capital, but receives him, who approaches with a thistlecrown, with an oak club, shouts "Crucify him!" among the crowd, and spits upon his face. In the weak musical play of Francis Siliga ["A bolygó zsidó," "The Wandering Jew," Budapest S.a. (1928?), MS in the Section of Theatre History of the Hungarian National Museum] the appearance of Ahasuerus brings evil everywhere. Having frequently attempted suicide, on his hundredth birthday he meets on the highway with Jesus who consoles him to receive pardon on his second advent. Of a converting tendency is the mystery of F[rancis] H[agymásy] of Pannonhalma ["A bolygó zsidó engesztelő napja (Jom Kippur)," "The Wandering Jew's Yom Kippur," Kisvárdai S.a. (1929)]. Ahasuerus and his wife had been wandering for two thousand years, walking through the world, hell, purgatory, and Paradise. Finally, Jesus pardons them, they are converted and meet and die. In the drama of Géza Voinovich ["Magyar passio," "A Hungarian Passion," Budapest S.a. (1931),

pp. 113-115, 125] the figure of Ahasuerus emerges twice, at committing sin, and among the pilgrims wandering to the cross of the risen Christ.

The theme had even a Fascist elaboration. Joseph Erdélyi in his "Ahasvér és a varázsfurulyás" ["Ahasuerus and the Magic Fluter," in "Fegyver," "Weapon," Budapest 1935, Nr. 1.; "Emlék," "Souvenir," Budapest, 1943, pp. 464-468] has, according to the sentiments of his own and his time, fitted the figure of Ahasuerus into the well-known fairy tale on the wonderful flute with an anti-Semitic tendency.¹⁵ The poem relates that the magic fluter and Ahasuerus-Judas, the personifiers of heavenly faith and earthly interest, wander together. The latter does not accept Jesus and worships Mammon only. While the magic fluter plays he has to dance. He gives money to the fluter in order to silence him. At the king's court both are happy and both are in love with the king's daughter. The daughter reciprocates the fluter's love. Ahasuerus-Judas, therefore, accuses the fluter of having blackmailed him on the way. He is condemned to death. His last wish is to blow his flute. Ahasuerus-Judas has to dance. He leaves all his fortune to him if he only leaves off playing the flute. The people give a verdict and tear the informer to pieces. The magic fluter receives the fortune of Ahasuerus-Judas. In a manuscript dramatic piece of an anonymous author, Ahasuerus wanders for two milleniums in the shape of a rejuvenated fiddler ["Az örök vándor," "The Eternal Wanderer" (1935). MS of the Section of Theatre History, Hungarian National Museum]. In a poem of Attila József [d. 1937.] the monologue of the Wandering Jew is heard: "Where is the bed in which the worried soul may find a rest?" [Smá Jiszróel. József Attila Összes Művei, II, Budapest 1952. pp. 345., 451].

In the "Ahasvér" of Thomas Emöd (see "Versei," "Poems," Budapest, 1939, pp. 202-203] the sufferings of the Eternal Jew are reflected on a Jew in the street of Pest. According to Aladár Kemény ["Országuton," "On the Highway," in "Fintor és könny," "Grimace and Tear," Budapest, 1940, p. 40] the misery of the Jewish compulsory labour-servicemen is but a station of the Wandering Jew's destiny. In a poem of Aladár Komlós ["Bolygó zsidó hazája," "The Wandering Jew's Home," in "Himnusz a mosolyhoz," "Hymn to Smile," Budapest, 1941, p. 28] the homeless Jew's home is his

¹⁵ Gy. Gaal *Magyar népmesegyűjteménye*. III. Pest, 1860. pp. 137-141. Nr. XLI.; J. Berze Nagy: *Baranyai magyar néphagyományok*. II. Pécs, 1940. pp. 256-258. Nr. 84.; pp. 258-260. Nr. 85.; *Nagyerejű János* Budapest, 1951. pp. 122-126. Illyis Gyula, *Csillag*. VI. 1953. pp. 1337-1338.

meeting with another Jew's friendly smile. In the series of dramatic scenes of Endre Farkas, finally, the Wandering Jew in his desire of death has his voice sounded among the expelled victims of Fascism ["Megmérettél . . .," "Thou hast been weighed . . ." Miskolc (1948), pp. 30-31].

These are some of the main stations of the way of the idea of Ahasuerus in Hungarian literature.

II. THE LEGEND IN HUNGARIAN FOLKLORE.

The people of Hungary have also known the legend. Here I think not only of the tale of the cobbler whom Jesus rewarded with eternal life¹⁶ but also of the popular saying: "He is restless like the Wandering Jew."¹⁷ We can read in 1824 that a tale was running among the people, though not so frequently as was the case in the past, about the Eternal Jew who incessantly wanders till the Day of Judgment.¹⁸ From this former, traces can be inferred which have unfortunately been lost. For this reason, the statement of the Reformed Pastor Gedeon Ács of Laskó can not be conclusive, for he writes in his diary at the middle of the 19th century that he did not hear the tale of the Eternal Jew from the people;¹⁹ neither is an anonymous writer in 1872 to be credited, according to whom "so far as we know, the figure of the Wandering Jew does not live in the tales of the Hungarian people."²⁰

However, the legend was in its entirety noted down from the lips of the Hungarian people as late as 1952 at Mezökövesd by Stephen Sándor, librarian of the Hungarian Ethnographical Museum. It is by his courtesy, for which I thank him gratefully, that I am able to publish these data here for the first time.

The fifty-seven year old Mrs. József Marcis, née Anna Takács, remembered a certain late Uncle Lieber among the noted cheap literature sellers of Mezökövesd. According to her, this man wandered over the whole Kövesd, stopped at every door, and sang the following song which was recited sung by the informant also.

The text has a paired rhyme which is not rendered by the translation. I remark here that it consistently pronounces the name Aha-

¹⁶ L. Arany-P. Gyulai: *Magyar Népköltési Gyűjtemény*. I. Pest, 1872. pp. 498-500.; Á. Kecskeméti, *IMIT Évkönyve*. 1896. pp. 322-323.; A. Scheiber, *Magyar Nyelv*. XLVII. 1951. pp. 86-87.

¹⁷ E. Margalits: *Magyar közmondások és közmondásszerű szólások*, Budapest, 1897. pp. 75., 765.

¹⁸ R. M. Hoffmann, *Ethnographia*. XXXVII. 1926. p. 142.; L. György: p. 113.

¹⁹ R. M. Hoffmann, *Ethnographia*. XXXVII. 1926. p. 142.; L. György: *A magyar anekdota története és egyetemes kapcsolatai*. Budapest, 1934. p. 86.

²⁰ *Magyarország és a Nagy Világ*. VIII. 1872. p. 177.

suerus in the cacophonical form "Hasvérus" [in Hungarian "Belly-blooded"]. Its translation would run thus:

Jesus is already being dragged to death,
His shoulders are burned by the wood of redemption.
His body is already torn with thousand wounds,
He is covered by its gush of blood.

There was a stone-bench at the house of Ahasuerus.
The Saviour falls on this stone-bench,
In order to have a little rest.
He is still to carry the cross far.

But Ahasuerus now steps out of the house,
Raises his hand in curse,
And dealing blows on Jesus,
Such a word of curse is uttered by him:

Go away, for you must not rest here,
Do not profane this site,
For I am a true-believing Jew:
I do not give any room for sinners.

Jesus rose again with the cross,
Looks at the Jew with tears in his eyes:
Go you also, if you have no heart,
And be persecuted by conscience.

Wander round this world a thousand times,
But find no rest in it anywhere.
Thus said Jesus with an embittered heart,
And went on with the heavy cross.

Then the same person related that "according to the writings, Ahasuerus has been living until this day, thus say the ancients. He also leapt even into Vesuvius several times; thus I heard from the old people who had been in Jerusalem, at the tombs of Jesus. More than once there were also people of Kövesd in the Holy Land. People from there say that they still see Ahasuerus several times passing in the shape of a white shadow and resting under a tree."

The forty-five year old Mrs. István Simon, *née* Margit Gari, related as follows: "You are like Ahasuerus—the name is pronounced 'Hasvérus' by her also; this is said to someone that is a miser, a selfish man, who drives the poor away. The legend has it that when Jesus went with the cross, he was very tired. There was a stone-bench at the gate of Ahasuerus, where Jesus sat down to have a rest. Ahasuerus came out and drove him away. Jesus rose and,

turning back, said to him: 'Wander round the world and find no rest in it ever!' For this reason it is said: 'He wanders like the eternal Jew, like Ahasuerus.' He still keeps wandering. There is no news of where he is seen. He who is always in a hurry, used to say: 'I go like Ahasuerus.' He leapt from the rock into the sea but it threw him out. He is ever thrown out by everything, for he was cursed by Jesus."

III. THE LEGEND IN HUNGARIAN CHEAP LITERATURE.

It seems certain that among the Hungarian people the legend of the Wandering Jew was propagated by the chap-books of the Hungarian translation and recastings of the German chap-book.²¹ So far, there is only one remark to be read on these chap-books, according to which the extract of the German chap-book first appeared in Hungary in 1861.²²

This is a mistake, as we shall prove on the following pages.

In Hungarian cheap literature the following elaborations are known:²³

*1. *Az örökké való zsidó.* ["The Eternal Jew"]. *Without place and date of publication, [before 1848].*

Ordinance Nr. 1, 231 dated in 1847 contains a list of the prohibited chap-books. In pursuance of it the Royal Examiner of Books of Miskolc made a search with Joseph Lövy, Israelitish book-binder of Miskolc, and submitted to his superior authority "the list of the confiscated useless minor printed matter aimed at the extortion of the poor people and the propagation of fanaticism." This list from 1848 exists in the Hungarian National Museum, and includes the title of the above publication,²⁴ without indicating the place and time of the printing.²⁵ From that it clearly appears that as early as before 1848 the chap-book had a Hungarian edition.

²¹ L. Neubaur, *Bibliographie der Sage vom ewigen Juden*. *Centralblatt für Bibliothekswesen*. X. 1893. pp. 250-267, enumerates 56 German, 3 Flemish, 10 French, 4 Danish, and 10 Swedish editions of the chap-book. He knows none in Hungarian. In Hungary the editions of the chap-book are also mentioned. See *Iffjúság Lapja*. II. Pest, 1868. p. 358.

²² J. Turóczi-Trostler: *Op. cit.* p. 115.

²³ Here I return sincere thanks to Dr. Stephen Borzsák for his allowing me to use his voluminous forthcoming bibliography of the Hungarian cheap literature. I mark with an asterisk the publications I have not seen but know from literary references only.

²⁴ Judging by the title, its source may have been the following German chap-book: *Ahasuerus der ewige Jude*.-Neubaur [l.c.p.264. Nr. LV] only knows an edition of it from 1849, which, of course, does not exclude the existence of former ones.

²⁵ J. Bayer, *Egyetemes Philologiai Közlöny*. XXVIII. 1904. pp. 467-470.

*2. *Az örökké való zsidó.* ["The Eternal Jew"]. *Fordította* [translated by] *Tolnay Ferencz Szarvas, Réthy Lipót, 1854. 8°, pp. 16.*

Géza Petrik,²⁶ indicates it as existing in the University Library, Budapest, but I could not find there on repeated researches.

3. *Az örökké való zsidó.* ["The Eternal Jew."] *Fordította* [translated by] *Tolnay Ferencz. Debreczen, Telegdy K. Lajos, 1861.*

Ahasuerus does not allow Jesus to take a rest before his house. For this reason he is to wander continually and can never die. First he lives in a cave of Lebanon without eating or drinking. At Rome he becomes a gladiator, at Jerusalem he watches the destruction of the Second Temple. Then he again appears at Rome, first as a slave, then as an executioner. He walks all over the world. At a moment of despair he throws himself into the abyss of the volcano Etna but does not die. He lives as a hermit in the wilderness of Thebais. At the news of Muhammad's appearance he departs and meets the Muslims under Jerusalem. At the Holy Sepulchre, which he wants to lay waste, he is baptised by monks. He fights on the side of the Crusaders, then he takes on the job of guide for the visitors of the Holy Sepulchre. There he waits for the advent of Jesus.

4. *Az örökkévaló zsidó.* ["The Eternal Jew"]. *N. Váradon, Tichy Alajos, 1862. 8°, unpagéd pp. 15.* [In the Széchenyi Library of the Hungarian National Museum.]

The translator's name is not mentioned; however, its text is identical letter for letter with the former. On the title-page there is a figure representing Ahasuerus with a stick in his hand.

5. *Az örökbolygó zsidó.* ["The Eternally Wandering Jew"]. - *Csodák könyve. Szent hagyományok és népies mondák, melyekben százötven csodák foglaltatnak százötven képpel díszítve.* ["Book of Wonders. Holy Traditions and Popular Legends, in which Hundred and Fifty Wonders Are Included, Illustrated with Hundred and Fifty Pictures."] *Pesten, [1858]. pp. 81-82. XLVII.* [In the Széchenyi Library of the Hungarian National Museum.]

New edition: *Az örökké bolygó zsidó. - Csodák könyve. Szent hagyományok és népies mondák. Budapest, [1914]. pp. 80-82.*

After describing the legend itself the anonymous author relates Ahasuerus's wandering and thirst for death. Once he drops on the lawn, crying and quite exhausted. He dreams of the resurrection of

²⁶ G. Petrik: *Magyarország bibliographiája. 1712-1860. III.* Budapest, 1891. p. 895.

the dead and of his own death but, startled, he is to wander on. "And the accursed man will wander till the end of the world; therefore, his posterity are still wandering in the world, having no home anywhere."

6. *Karakói Pista: Borzasztó csodatörténet, vagy: Az örök zsidó eredete, ki bujdosni fog világ végéig.* ["A Horribly Wonderful Tale, or: The Origin of the Eternal Jew, Who Will Wander till the End of the World."] *Pesten, Bucsánszky Alajos, 1873. 8°, pp. 8.* [In the Széchenyi Library of the Hungarian National Museum.]

The pseudonymous author relates in verse that a rich Jew makes all pecuniary sacrifices for being able to do evil. He makes a co-religionist steal consecrated wafer for much money. On Friday, in the congregation of the Jews, he punches the wafer which begins to bleed. The terrified Jews run asunder. Two angels descend from Heaven and collect the blood on a gold dish and carry it up into Heaven. The rich Jew turns into a wolf,²⁷ the blood of his heart drops continually, and he finds no rest anywhere. He assumes a human shape in which he wanders. Wherever he goes, his blood drops and paints all the ways red. Death has no need of him; yet, he would perish willingly. He wanders all over the world but can not throw down the curse. He lives to see the final destruction of his nation.

7. *Varga Lajos: Ahasvérus vagy a Jézus által megátkozott örökké élő zsidó.* ["Ahasuerus or the Ever-Living Jew Cursed by Jesus."] - *Szűz Mária emléke* ["The Memory of the Virgin Mary"]. *Jász-Ápáthi, 1894. 8°, pp. 72-75.*

New edition: *Eger, [1942]. pp. 85-89.* [Both in the Széchenyi Library of the Hungarian National Museum.]

The author relates the story of Jesus and Ahasuerus in four-lined couplets. Here Ahasuerus is an "orthodox Jew." He wanders by punishment. We find him on the shore of the Polar Sea but he

²⁷ S. Thompson: *Op. cit.* II. Helsinki, 1933. p. 12. D. 113.1.—in a chap-book of Szeged [Facsaró Ábrahám: A legujabb csoda vagy istenkáromló embernek disznóvá átváltozásának leírása, "The Newest Wonder or the Transformation of a Blasphemer into a Pig." Szeged, 1868.] A Jewish innkeeper who became rich by fattening of pigs, shoots twice into the sky when his stock of fattening pigs is visited by pestilence. For this reason he is changed into a pig. [L. Terjék, *Délvidéki Szemle*. III. 1944. p. 81.] In the legends of Jewry and Islam the Sabbath-breakers are changed into monkeys. [L. Ginzberg: *Jewish Folklore: East and West*. Cambridge, 1937. p. 14.] The builders of the Tower of Babel are punished and turned into animals [A. Scheiber, . . . Budapest, 1938. Hungarian Section: pp. 260-261.] The revolter against Dionysus is, on the other hand, changed into a wild ass [J. Guttman, . . . Hierosolymis, 1949. p. 30.]

can not die. He throws himself into the sea from the top of an ice-cliff, but the wave of the sea casts him out. In battles he places himself before showers of arrows. He jumps into the abyss of a volcano. He wanders to Asia where the cholera ravaged. He catches it but does not die of it. In primeval forests he incites the wild animals but he remains alive. This state of his has been lasting for two thousand years, but he is to run on with his horrible torments.

8. *Ribó Robi: A sárkányvár vagy a bolygó zsidó viszontagságai.* ["The Dragon's Castle or the Adventures of the Wandering Jew"]. *Budapest, Népirodalmi Vállalat. S. a. 8°, pp. 3-12.* [In the Széchenyi Library of the Hungarian National Museum.]

It has little to do with the original legend of the Wandering Jew; only the motif is drawn from it: Its hero lives forever and wanders incessantly. After the revelation Eli Roboham defies Moses. Moses curses him: "Be thy name henceforth Elias, the death shall shun thee, and have no rest till the end of the world, in compunction forever shalt thou wander all the parts of the world until there be one unbeliever among the men living on the earth . . . Be thou the Wandering Jew . . ." Elias is compelled to wander by an inexpressible force. He is no body any longer, only an invisible spirit. Everywhere he sticks up against atheism. On board of a Syrian ship he frustrates the assassination of a merchant. He prevents Attila from having the priestly delegation of a besieged Italian city killed.²⁸ After five thousand years he defies the temptation of atheism at the Dragon's Castle in Himalaya, for which he gets his wife back from the hands of Moses that they may live the rest of their lives and be buried.

The clumsy tale is evidently the would-be-wise pseudonymous author's individual idea.

9. *Sue Jenő: A bolygó zsidó. Regény. Francziából átdolgozta:* ["The Wandering Jew. A Novel. Recast from French by"] *Tihanyi Benő. 130 művészi képpel.* ["With 130 Artistic Pictures."] *II. Budapest, Pannónia, 1900. 8°, fascicles 1-4, pp. 128.* [In the Széchenyi Library of the Hungarian National Museum.]

This is a fragmentary chap-book translation of Eugène Sue's *Le Juif errant*. For the other translations of it see my forthcoming bibliography.

* * * * *

²⁸ Evidently, he thinks of Attila marching off from Rome at the request of the Pope Leo I.

In addition to the Hungarian chap-books as enumerated above, there also appeared in Hungary a Slovakian chap-book about the legend of the Wandering Jew, printed at Szakolca. There exists the following edition of it in the Széchenyi Library of the Hungarian National Museum:

10. *Wecny zid. Powest z doby umucení Krista Pána. v Uh. Skalici, 1894. 8°, pp. 32.*

In a Slovakian chap-book containing directions on letterwriting [Augustin Paulovic: *Slovensky listár pre pospolity ľud. v Trnave, (1919). p. 65*] there occur the following lines:

Ked ma nechces viacej ľúbit, tak mi ver,
ze ty budeš vecne blúdiť, jako Ahasver.

["If you do not want to love anymore, so believe me,
that you will wander forever, like Ahasuerus."]

All this may prove that the legend of the Wandering Jew was more widely propagated among the people of Hungary by chap-books than was hitherto supposed. This circumstance has certainly its share in the frequent occurrence of the figure of the Wandering Jew in Hungarian literature. In another paper I prove in detail²⁰ that the *termini technici* of the Wandering Jew occurring in the works of the earliest Hungarian authors who wrote on the topic, also allude to their familiarity with cheap literature.

Budapest, Hungary

Jewish Theological Seminary

²⁰ A. Scheiber, *Magyar Nyelv. XLVIII. 1952. pp. 220-221.*

BOOKS RECEIVED

- Batchelor, Julie Forsyth, and Cladia de Lys, *Superstitious? Here's Why*. (New York: Harcourt, Brace & Co., 1954.) viii + 129 pp. \$2.25.
- Grimm's Tales*, illustrated by H. Sewell and M. Gekiere. (New York: Oxford University Press, 1954.) 142 pp. \$3.50.
- Harris, George W., *Sut Lovingood*. Edited with an introduction by Brom Weber. (New York: Grove Press, 1954.) xxxiv + 262 pp. \$4.00.
- Meier, John, *Deutsche Volkslieder: Balladan*, Part III. (Berlin: Walter de Gruyter & Co., 1954.) ix + 141-282 pp.
- Price, Robert, *Johnny Appleseed, Man and Myth*. (Bloomington: Indiana University Press, 1954.) 320 pp. \$5.00.
- Ramsay, Robert L., *The Place Names of Franklin County, Missouri*. (Columbia: University of Missouri Studies, 1954.) 55 pp. \$2.50.
- Seeger, Pete, *How to Play the 5-String Banjo*. (Beacon, N.Y.: the author, 1954.) 40 pp. \$1.75.
- Sherlock, Philip M., *Anansi the Spider Man: Jamaican Folk Tales*. (New York: Thomas Y. Crowell Co., 1954.) 112 pp. \$2.50.
- Siegmeister, Elie, ed., *American Folk Song Choral Series*, four choral scores. (Bryn Mawr, Pa.: Theodore Presser Co., 1953.) 20¢ each. *Folk-Ways U.S.A.*, Book I, piano arrangements. (The same, no date.) 30 pp. \$1.00.
- Taylor, Archer, *An Annotated Collection of Mongolian Riddles*. (Philadelphia: Transactions of the American Philosophical Society, N.S. vol. 44, part 3, 1954.) 319-435 pp. \$2.00.
- Tutola, Amos, *My Life in the Bush of Ghosts*. Foreword by Rev. Geoffrey Parrinder. (New York: Grove Press, 1954.) 174 pp. \$3.50.
- Withers, Carl, and Sula Benet, *The American Riddle Book*. (New York: Abelard-Schumann, 1954.) 157 pp. \$2.75.

RECORDS RECEIVED

- Stinson Records: *Lead Belly Memorial*, Vols. 1-4 (SLP 17, 19, 48, 51); *Play-Parties Sung by Lead Belly* (SLP 39); *Lead Belly Sings More Play-Party Songs* (SLP 41); *Sonny Terry and His Mouth Harp* (SLP 55); *Blind Gary Davis, the Singing Reverend* (SLP 56). Each 10" LP, \$3.00.

Mexican Folklore from Minnesota

BY PHILIP D. JORDAN

During the summer of 1953, the following superstitions and stories were collected from Mexican Nationals living in St. Paul. Although not unique, they are typical of the folklore of the Mexican and are worthy of preservation. Men and women from south of the border first were drawn to Minnesota by the promise of work in the sugar-beet industry. Today their numbers have increased, and their economic activities have widened. They still cling, however, to many native customs and observances.

SUPERSTITIONS

In order to prevent a storm from damaging the home or its occupants take ashes, any kind, and spread the ashes in the form of a cross on the ground near the house.

Don't sweep at night because you drive out the good spirits.

Don't cut a baby's fingernails, bite them; cutting the nails will cause the baby to have poor eyesight.

If you should drop a comb, step on it and make a wish.

If a storm cloud is seen in the sky, take a knife and cut the cloud in the form of a cross.

If you get a fish bone caught in your throat, take a burning stick out of the fire and turn it around so that the other end is in the fire.

If a baby has the hiccough, wet your thumb with the baby's saliva and make the sign of the cross on the baby's forehead.

When an adult has hiccoughs the best way to rid himself of them is to take two matches, place one on the top of each ear as you place a pencil over your ear and in a short time the trouble will end.

If a person makes a promise to do some penance or good deed and fails to keep his promise, after the person dies he will appear to some person on earth and ask him to fulfill the promise.

In order to prevent a child from having bad luck or to prevent spells being cast upon a child, take the eye of a deer, run a string through the eye ball, and tie this around the little one's neck.

A good way to get the fever out of a person is to place a raw egg in a dish and place it in the evening under the bed. In the

morning the fever will have entered the egg. The egg will look like a cooked egg, and the patient will be free of the fever.

Informants: Maria Rangel Moran, Juan Alcazar, Eduardo Herrera, and Don Alejandro Ortiz.

STORIES

The following tale, related by Jesus Lopez, was said to be true and to have taken place in the village of Urapan. It is called "The Boy Who Wouldn't Mind His Grandmother."

In the village, Grandmother Sanchez asked Enrique to bring some cool water from the spring. Little Enrique was very interested in a black beetle he had just captured.

"Why do I always have to be the one who gets the water? Let Rosita go this time. I am busy," he called from the yard.

"Rosita is making the masa for our tortillas," said Grandmother. "You have done nothing all day. Each day it is harder to get you to do a few chores. What evil spirits have got into you, Enrique?"

Enrique kept right on playing with the beetle. He was too old to be doing these kinds of tasks. That was a girl's work anyway. He would be twelve years old next week and then he would be a man. All this he was thinking as he played with the beetle.

"Get me a grasshopper, Rosita!" Grandmother began pulling needles from a small cushion filled with sand. Rosita brought a grasshopper and gave it to grandmother. Grandmother took the grasshopper and put the needles into its mouth.

In a few minutes Enrique came running to the house. Blood was trickling down his chin.

"After this," said his Grandmother sternly, "will you talk so rudely to me? Do you think you can get the water each day without giving me so much trouble?"

Enrique nodded his head very rapidly and ran into the house to get the ola for the water. He could not speak as his tongue was swollen and bleeding. He ran to the spring.

Rosita was crying now too and begged the old woman to remove the spell that was on Enrique.

Grandmother took the needles out of the mouth of the grasshopper. By the time Enrique had returned from the spring his tongue had stopped bleeding and the pain was leaving.

"Oh, Grandma," said Enrique, "I shall always get the water for you as many times as you need it. I will never complain again. I am so sorry I was rude to my good grandmother."

* * *

PHILIP D. JORDAN

The following incident was told by Gregorio Molina, who said it was true and that it happened to his brother Santiago at their home in Michoacan during the summer of 1910.

My father had several calves that the hired man was supposed to be herding so that they didn't get into the garden. The garden was fenced with cactus. One of the calves jumped the fence into the garden and in so doing broke his leg. The hired man became so angry that he broke the calf's other leg. My brother saw what happened and began to scold the man and fight with him. The hired man got the worst of the fight, and my brother told him that he was going to tell his father what had happened.

The hired man said, "You will remember me all your life."

That night my brother had a terrible high fever. He had terrific pain in his eyes. During the night his eyeballs burst. He never was able to see again. When a search was made for the hired man, he had disappeared. No one to this day has ever seen or heard of him or his wife.

Minneapolis, Minnesota

University of Minnesota

Look Out, Newcomer!

BY ANNE PENICK

From about the age of eight years old until he becomes only a memory on this earth, the human being shows a decided liking for a feeling of superiority. For at the tender age of eight we find him already thinking of some way to make a fool of someone else, thereby swelling his own ego. I have collected here some of the games specifically designed for this purpose. Some of these games are really children's games; others are used in high school and at the college level. But they all have the same purpose.

1. GOING TO THE DENTIST

The earliest game of this type which I can remember, I learned the hard way when I was about eight years old from a group of my playmates. We used it on every new child in the neighborhood until we got past the "Let's pretend" stage, which is a necessary part of this game.

Always when children are playing, there comes a period when the resources of play seem exhausted. Everyone usually sits down

on the ground in a circle. Maybe they talk; maybe they make suggestions which are not acceptable. Sooner or later someone must either please the crowd with an idea, or the boys get to fighting over something, or the boys and girls get to fighting each other, or someone has to go home. In other words, this is the time which is either saved by a good idea or lost in disaster. This was the opportune time for someone to wink at the gang over the head of a newcomer and say, "Let's play 'Going to the Dentist'!"

The gang agrees with such enthusiasm that the new child is sure it must be great fun, and he agrees, too. A child, who hopes his mother is either not in the kitchen or else has her back turned, goes for the props, which consist of a chair, a tea towel, and salt and pepper shakers.

The office is set up, and a dentist is elected. Then someone in the gang volunteers to be the first patient. No one is allowed to see what goes on but the doctor, nurse, and the patient. Actually nothing goes on when one of the gang goes in. But soon he comes out beaming and holding his jaw. "Boy, he gave me a gold filling! See?" The newcomer looks and sees nothing, but is afraid not to say he does. Several others go in and come out happily, but grumbling that they didn't get gold fillings.

As soon as everyone feels sure that the newcomer will ask for a gold filling, he is allowed a turn. He goes in and the dentist asks him what kind of filling he wants. "Gee! What a break!" he thinks. "I get to choose." Naturally he sits back with great assurance, "I'll take a gold filling."

The nurse puts the towel over him, the dentist leans him back and peers in his mouth in contemplative fashion. Suddenly he grabs the pepper shaker, forces the patient's head back, and fills the latter's mouth with pepper! The gang goes into fits of laughter, while the victim usually runs pell-mell home. The real test, however, is yet to come. How soon will he be back? What will he do when he comes back? That decides his status with the gang in the future.

2. THE STICK-UP CLUB

Another of these initiatory tricks for the newcomer or "green-horn" used, I am sure, mostly by children, is the initiation into "The Stick-Up Club." I learned this, however, as a freshman in college when everyone in the dorm was just getting acquainted.

Three girls came into my room one night. They introduced themselves, said they were freshmen, and made themselves at home.

We talked a while, and soon one of them said they would like to have my roommate and me join their club. They called it "The Stick-Up Club."

Immediately my roommate suspected something, and began to ask questions. Finally the girls begged us to join just for the heck of it; so we did. We were told to get down on all fours, with our knees and elbows on the floor. This throws the body on a decidedly downhill grade, and is very uncomfortable as well as funny-looking. Then we repeated after the girls the secret pledge.

"I know my heart,"—"I know my heart,"

"I know my mind,"—"I know my mind,"

"I know that I"—"I know that I"

"Stick up behind!"—"Stick up behind!"

Usually the unsuspecting initiates repeat the last phrase before the dawn comes.

That night we divided up and went to all the freshmen rooms to pull this trick. We found, however, that it is a little hard to convince a college student of the importance of "The Stick-Up Club." I am sure the hoax originated with children, probably those in their early teens.

3. LET'S PLAY 'RABBIT'

I learned to play the next game at camp and have seen it used very effectively at both high school and college parties.

All the planned activities of the party are over. Two teenagers in one corner get their heads together and come up smiling. "Let's play 'Rabbit'."

"But we don't know how to play 'Rabbit'."

"Oh, that's okay. We'll teach you."

"Get down on the floor in a circle on your hands and knees. Lay your hands, palms down, on the floor. Now put your nose between your hands. Okay, now, let's get started!" The two in charge squeeze in together in the circle and do likewise.

"Okay now, I'm going to ask you if you know how to play 'Rabbit'; if you don't, say, 'No, I don't know how to play "Rabbit"'. Then ask the person on your right, 'Do you know how to play "Rabbit"?', and so on. Get it? Okay, let's go." This is said by the partner-in-crime on the right who starts it to his own right, so that the other guy-in-the-know will end the circle. This is very important!

The question and its negative answer go all the way around the circle, as participants eat the dirt off the floor and sound as if

they have bad cases of sinus trouble because of the ridiculous positions they are in. Soon the person to the left of the "end man" asks him, "Do you know how to play rabbit?" To which he replies, "No," with various other additions, varying with the presence or absence of a chaperon. The original is: "No! And what in the hell are we all doing down here on the floor if nobody knows how to play?"

4. THE KING OF SIAM

A visit to the King of Siam is a treat often afforded those who have never had the pleasure of the journey before. This is another party trick used when everything planned is over. This is used in both college and high school circles.

The chosen victim is built up (verbally) to great enthusiasm over the adventures to be found in the Siamese court. He is taken into a room and blindfolded, because one must go through certain rites before being allowed to look His Royal Highness in the face.

In the other room the props are rapidly being assembled. A chair is placed on a table. The "king" sits upon this throne, bare-foot, with some boy's class ring upon one toe. Then the blindfolded greenhorn is brought in. He is told he must first kiss the royal ring of Siam. Someone in the crowd, wearing on his hand a ring similar to the one the king has on his foot, places his hand over the king's foot. The victim kisses the ring, only feeling it.

Then the victim's fate strikes. He is instructed to salaam before the king, saying with each salaam the sacred Siamese words: "Ohwat-agoo Siam." He usually begins slowly, but the king demands: "Faster! Louder! Faster! Louder!" Soon the sacred words form themselves into a sentence, revealing to him the terrible truth: "Oh, what a goose I am!"

As soon as the victim catches on, the blindfold is removed. The second surprise then greets his eyes. The toe! With the ring on it! He kissed it! Usually various face and mouth contortions follow this discovery, especially with girls. As soon as all have had a good laugh, the truth is revealed, and the person is accepted into the group.

5. HORSE RACE

The next greenhorn trick is very popular on the college campus. It is not considered very "nice," but is considered very funny. It is funnier when a large crowd is around, or when it is done in a public place.

Someone suggests that the game, "Horse Race," would be fun. Everyone else agrees. The leader names all the horses. The greenhorn is always named "Hoof Hearted". The leader explains that

when he points to a person, that person must respond as loudly and quickly as possible with the name of the horse he has been given. I won't explain what happens to the greenhorn in this case; but if you can find a secluded spot, just try shouting, "Hoof Hearted" as loud and fast as you can.

6. THE TRUTH CLUB

Another popular club is "The Truth Club." It is far more important than The Stick-Up Club, and its rites are very sacred and solemn. In order even to be considered for membership, one must undergo a supreme test of truthfulness. It is most effectively used by teen-agers on those who are just entering their teens, although it is sometimes used on bashful ones through the college freshman level.

In this rite the victim is made to feel that he is being honored. He is taken into a separate room by a member in good standing, who lectures to him on the importance of always telling the truth, especially during this initiation when his every word is being judged by a jury of members.

The jury is set up in the other room and the president is placed in an advantageous spot. The initiate is brought before the president who begins to question him. The questions vary; they usually include name, age, parents' names, etc. After each answer the jury is asked to judge whether or not the initiate has told the truth. The questions become more and more personal. Then the test question is stated thus: "Say who you love most." It is essential that the person be bashful, or likely to have some secret passion, in order that the bystanders have any fun. When the right victim has been selected for this test question, he usually displays extreme embarrassment, and replies by giving the names of members of his family. The jury always judges these as lies. The command is repeated. Finally, in desperation, the secret yearnings of a young heart are revealed. But lo! the jury still says he lies! The question is repeated and repeated until the tortured victim realizes that all he has to do is, literally, to say: "Who you love most."

I joined this club in high school, and I was really ripe for the picking at the time; but since then I have had a great deal of fun watching other initiates. This "service" is often used to end a party.

Murray State College, Kentucky

Folklore Archive

Book Reviews

THE STUDY OF FOLKLORE

Four Symposia on Folklore, Held at the Midcentury International Folklore Conference, Indiana University, July 21-August 4, 1950. Edited by Stith Thompson. (Bloomington: Indiana University Publications, Folklore Series No. 3, 1953.) xi & 340 pp. \$3.50.

Henceforth the loneliest folklorist starved for shoptalk can find congenial company at his elbow, including some of Europe's most distinguished savants, discoursing ardently on major problems of folklore method. This enthralling volume offers information into important work being carried on in centers of interest from Sweden to Arizona, provides rich insights into the techniques of individual collectors, archivists, and scholars, and furnishes valuable suggestions for future lines of folkloristic endeavor. These data and ideas reach the reader not through the conventional means of formally written papers, as in the international congresses held at London in 1891 and 1928 and at Chicago in 1893, but in a medium most ideally suited to the folklorist's craft, the spontaneous spoken word, seized on tape and transported to the printed page. As an heroic attempt to pool information and focus the scattered energies of folklore enthusiasts in this country, and render them aware of European achievements, the Four Symposia constitutes a landmark in the history of American folklore studies.

The Symposia deal with Collecting, Archiving, Making Folklore Available, and Studying Folklore. Certain controls for the discussion were provided through a list of agenda drawn up by director Stith Thompson, section chairmen who valiantly strove to confine the deliberations to the agenda, and lead-off speakers who presented extended statements on the special topics of each session. Some of the intensest controversy developed however from a casual query that touched off the whole group into animated battle, as when Professor Thompson mildly inquired why old ballads should be taught in the schools, and was answered for two days. All the endless circular arguments so dear to folklorists are fully debated here, and remain insoluble as ever. What is folklore, oral tradition or the total folk life? Should the folklorist become emotionally identified with his material? Should he help renew its existence, and if so, in a purist or a popular or a compromise form? What have the historical-geographical scholars accomplished with their ceaseless quest for the

mystical archetype? How can private and local archives be synchronized with a central archives? How does the collector know where to collect? What property rights does the collector have in his informant? Whatever question has vexed you in the past, you will find thrashed out in these forums by the experts.

The contrast between European organization and American atomism strikingly emerges in these conferences. Alongside the hundreds of Swedish folk museums described by Sigurd Erixon, and the million and a half manuscript pages Sean O'Suilleabhain reported in the Irish folklore archives, the absence in the United States of concerted efforts to collect, archive, index, and map becomes the more conspicuous. One fruitful discussion on the need for an American guide-map called attention to ethnic and industrial clubs, the WPA state guidebooks, the federal Agricultural Extension service, the linguistic atlas, and the local press, as aids that might profitably be utilized. Various desiderata of an international nature emerged in the talk of indexing local legends, folksongs and their tunes, and archival material, for universal reference. On this point of general systems for notation and tabulation, the specialists in song, tale, dance, and material culture found their closest convergence; perhaps a folklorist can be defined as a person who needs an index. Where the consensus indicated that an international folk-music index would not succeed, it grudgingly approved an eventual index of legendary tales.

Of all future lines of folklore inquiry, the testing of oral style evoked the strongest enthusiasm. After the exposition by Albert Lord, of the analytical technique applied by Milman Parry to folk-epic poetry, minds leaped at once to the possibility of scrutinizing the formulas, clichés, epithets, and stock phrases in folktales, to determine their degree of orality. But for every thesis propounded at the congress, some pundit inserted an antithesis—in this case Reidar Christiansen of Norway, who cited the persistence of highly individual oral styles in his area of study. (Yet elsewhere Professor Christiansen contradicts himself, in his striking revelation of how epic clichés became attached to World War II rumor tales in Norway.)

While charting out broad avenues to explore in the future, the congress also uncovered some illuminating examples from the past of successful folklore techniques. These all involved personal experience and enterprise, confirming this reader at any rate in the belief that folklore, being properly one of the humanities and not a social science, can proceed only so far with an impersonal, statistical, quantitative, organizational approach. After all, the vast archives,

indexes, and atlases rest upon human beings (or are they only "informants" and "tradition-carriers"?). Memorable episodes from the private lives of folklorists are set forth here: Jasim Uddin winning confidence in a Pakistan village by accepting a loose lady as his "mother"; Francis Gillmor generating excitement in an entire Mexican-American community over their own traditions; Walter Anderson tracking down the pagan god Peko through the help of Estonian school children; Herbert Halpert getting New York toughies to sing pretty ballads; Aake Campbell working with a Swedish lumberman whose prosaic fund of place names branched out into many types of folk material and culminated in a superb glossary of coal mining terms. These dramas recall to us the elements of chance, timing, and personalities always present in dealing with folklore.

Yet the need for disciplined procedures and the danger of overly subjective and emotional attitudes come out clearly, too, in the disappointing third symposium on Making Folklore Available. As the initial speaker, Alan Lomax, delivers a propagandistic speech, and continues delivering it to the end of the congress. Folklorists have become "the champions of the ordinary people of the world," whose mission is to present the "honest-to-God authentic stuff." The *Motif-Index of Folk-Literature* represents a "handbook of the dreams and aspirations for all people everywhere" (like mothers cooking their babies, and tricksters seducing their daughters?). No field worker can ever understand "the people" without completely becoming one of them—a statement that summarily condemns all anthropology. Such realistic problems in presenting folklore as the always vexing question of obscenity, mentioned only by Aili Johnson, and the specter of commercial distortion, once alluded to with a pointed Turkish example by Adnan Saygun, are brushed over with regrettable timidity. The conclusion that scholars and popularizers should cooperate, few will gainsay, but the mechanics of this cooperation are not detailed.

Because of this volume's importance for all folklore students, some major omissions in its agenda should be mentioned. The dominant viewpoint of the discussants is that of the Finish historical-geographical school, and no reference is made to the ritual-origins and Freudian psychoanalytical schools, even in ridicule. American cultural anthropology gets little hearing, in spite of some valiant efforts by the chairman of the fourth symposium, George Herzog, and the line of thought proposed by Professor William Bascom needs to be read elsewhere. Sadly, for all the dedicated energies expended by the nineteenth century English folklorists on the problems of folklore study, no one at the congress spares them a word. American

folklore fails to make its best showing; a promising discussion on tall tale humor is abruptly choked off, and we miss the voices of Thelma James, or Wayland Hand, or Francis Utley, or some reference to Vance Randolph.

These comments are made not ungratefully, because no congress could represent all points of view and assemble all the world's folklorists. The wonder is that so distinguished a congress convened at all, on this side of the Atlantic, and truly its consummation stands as a crowning honor to its planner and presider, folklore's most eminent figure, Stith Thompson.

Michigan State College,
East Lansing, Michigan

Richard M. Dorson

AMERICAN FOLK TRADITIONS

Stories on Stone: A Book of American Epitaphs. Charles L. Wallis. (New York: Oxford University Press, 1954.) xv & 272 pp. \$5.00.

The inscriptions on tombstones have a singular fascination for a certain type of mind. It is surprising how many people cherish manuscript collections, but comparatively few are published. This book is the finest selection of humorous, curious, and historically significant American epitaphs that has yet appeared. It contains more than 750 items, from all sections of the country, representing every period of American history. These are not the phony epitaphs dreamed up by feature writers, but accurate copies of genuine inscriptions, with the sources duly recorded.

The material falls easily into twenty-seven chapters, with sections devoted to the early colonists, soldiers, sailors, Indians and Indian-fighters, frontiersmen, preachers and their wives, atheists, doctors and patients, craftsmen of various kinds, infants, amputated limbs, fraternal orders, criminals, and politicians. There is even a chapter on epitaphs for horses and dogs. Especially interesting, it seems to me, are the pieces written or dictated by uneducated persons. "More than any other literary form," says Mr. Wallis, "the epitaph mirrors intimately the thoughts and skills of the common man." Some of these verses are oddly akin to the wall-scribblings in Allen Walker Read's *Lexical Evidence from Folk Epigraphy*. The study of such inscriptions contributes largely to our knowledge of local history, social behavior, and folk-belief.

The book is well written, with proper documentation, a bibliography of forty-five titles, and an adequate index. The author is a professor of English at Keuka College, Keuka Park, New York. His

commentary contains many fascinating bits of graveyard lore and gossip, familiar perhaps to specialists in such matters, but hitherto unknown to this reviewer. *Stories on Stone* is a good job well done, and should find a place in every folklore library.

Eureka Springs, Arkansas

Vance Randolph

The Good Spirit of Laurel Ridge. Jesse Stuart. (New York: McGraw-Hill Book Company, Inc., 1953.) 261 pp. \$3.50.

Jesse Stuart's latest novel supplements with a wealth of folklore the simple story of a solitary old Kentucky mountaineer's efforts to forestall the encroachments of civilization and "sperets" upon his complete personal freedom. Above all, the author has studied the unchanging attitudes, speech, and way of life of mountain folk, achieving a sort of unity by focusing the spotlight throughout on Op Akers, the sole resident of Laurel Ridge, whose whole existence is so closely rooted in his environment that he takes it for granted that the spirits of all the former inhabitants of the ridge still hover there. It is inconceivable to Op that he should ever live elsewhere. In his words: "This is a good world up here, for birds and men both . . . I like to live by myself . . . When I'm numbered with the blest, Beadie's [his dead wife] all I want to be a-flyin' around over Laurel Ridge with." Inevitably, old Op scorns book learning in the familiar native American horse-sense tradition, remarking, "Must be a lot of funny things in books. Good thing I can't read."

Folktales roll naturally from Op Akers' lips without much provocation: for example, his ghost story about Doc Burton, who gave a young man and a girl a ride in his two-horse surrey, only to have both of them vanish before they arrived at their destination. Op's story of a man's opposing a ram in a butting contest somewhat resembles P. B. January's story of a fight between a man and a dog in Meine's *Tall Tales of the Southwest*. The story of the mischievous brother who was mistaken for the Lord when he casually sauntered into a revival, dressed in a long nightshirt, just when Brother Smallwood was imploring the Lord to come down through the roof, will suggest similar yarns to students of the folktale. So will the story of the witch who, prompted by a little brown mouse, transformed hounds into foxes and the fox into a hound. Inevitably, Op tells a story about an encounter with the devil; in this case Op himself was carried home one stormy night on the devil's back.

Folk customs mentioned in Mr. Stuart's novel include fiddle playing and singing at parties, bean stringings, corn shuckings, fishing

with bow and arrows, and, above all, fox hunting. Plack Rivercomb says dourly of this sport: "Fox huntin' is the only sport left for me where we don't haf to pay any license to hunt."

Op Akers maintains stoutly that "there's a weed a-growin' on Laurel Ridge fer every ailment of the body." He unsuccessfully tries slippery elm bark poultices and the juice from pokeberry roots for his cataracts; nevertheless, he continues to believe in such remedies as calmus root, as well as the black powder and black cat cures for snakebite. He disparages the value of vitamins, declaring, "Nothin' can take the place of yarbs."

Unfortunately, all of the folk elements except belief in spirits are extraneous to the plot of the novel. This failure to integrate the folklore with the plot is a notable defect of the book. The folklore in *The Good Spirit of Laurel Ridge* comes perilously close to "padding" an essentially thin, undistinguished story rather than forming the core as it might have in the hands of a Thomas Hardy, for instance. This is not to say, however, that Mr. Stuart has not written a readable book, and even less is it to say that his folk material lacks authenticity.

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BALLAD

The Ballad of Sir Aldingar: Its Origin and Analogues. Paul Christophersen. (Oxford: At the Clarendon Press, 1952.) i-ix + 258 pp.

Svend Grundtvig in *Danmarks gamle Folkeviser* paid special attention to the ballad represented in English by "Sir Aldingar" and in Danish by "Ravengaard og Memering." He assembled a great many analogs in chronicle, romance, saga, tale, and ballad, and studied them in relation to one another and to their basic story motif: the falsely accused queen. Grundtvig drew up a tentative scheme of the evolution of the story. Child in his study of "Sir Aldingar" incorporated all of Grundtvig's material with additional material largely from general sources. Child's study led him to the same conclusion that Grundtvig had arrived at that without additional new information one can do no more than make "a simple exposition of the subject-matter, with subordinate connections." Both Grundtvig and Child noted that one of the most interesting references to the story is the account in William of Malmesbury's *De Gestis Regum Anglorum* of Gunhilda, daughter of Canute and wife of King Henry

III of Germany. William of Malmesbury refers to the beauty of Gunhilda and to the great number of her suitors, then describes the splendid procession that attended her to the ship which was to take her to Germany. Next he remarks that the procession was so splendid "that it is (i.e. 12c.) still the theme of popular song." William continues with the statement that after many years of happy married life she was accused of adultery, and electing to submit to the ordeal by battle, chose as her defender a small boy who succeeded in killing her accuser by hamstringing him. This is far from accurate. This Gunhilda was never accused of adultery; she died after only two years of uneventful married life.

But neither Grundtvig nor Child thought that this story in William's chronicle was predicated on a ballad like "Ravengaard" or "Aldingar" but rather that it attested to the continuing interest in the story of the falsely accused queen which had been growing in western Europe from certainly as early as the 7th Century story of Gundiberga, queen of the Lombards. It was W. J. Entwistle in *European Balladry* who saw in the story in William's chronicle echo of ballad and specifically the Aldingar-Ravengaard ballad. If, as Entwistle thinks, William knew a *ballad* of Gunhild, then the evidence for early dating of the ballad as a genre rests on more certain material than "Judas."

"There is no doubt that these references" (in William, 1140, and in Brompton's Chronicle, 1350) "are to a poem of traditional nature and of content identical with the ballad of *Sir Aldingar*. The poem was either the ballad itself, or some very similar piece in another style which we gratuitously hypothesize."¹

Later on Entwistle closely associates William's story with *Sir Aldingar*. "We are on surer grounds when we learn from William of Malmesbury that a song corresponding to *Sir Aldingar* was sung at the crossroads of England in the middle years of the twelfth century."²

E. K. Chambers, in *English Literature at the Close of the Middle Ages*, p. 154, takes issue with Entwistle for too broad a use of the word ballad and too close identification of "Sir Aldingar" with the William of Malmesbury reference. "But surely there could be no more gratuitous hypothesis than an assumption that a poem which, like *Sir Aldingar*, comes to us from the Percy MS. of about 1650 can be identical in style with one known to William of Malmesbury

¹ Entwistle, W. J., *European Balladry*, p. 67.

² *Op. cit.*, p. 195.

in the twelfth century." Chambers feels that we cannot be sure of any ballad before the 14th century.

Entwistle returns to the argument in *Saga Book* (Viking Society For Northern Research) Vol. XIII, Part ii, p. 97-112, in which he outlines the whole history of the story of the falsely accused queen, noting the five "families" of the story and that "Sir Aldingar" belongs to the first. Here Entwistle restates his conclusions more emphatically in rebuttal of Chambers. What William knew, he says, was an "English song which flourished in England from the twelfth to the thirteenth century, and which was transmitted to Denmark." And later: ". . . a ballad is a ballad by virtue of its performance, and what William of Malmesbury and Matthew Paris describe is a typical ballad performance. With the date of *Sir Aldingar* goes the dating of the ballad genre in southern England."

Two more studies of this ballad appeared almost simultaneously in 1952. One is the book here reviewed, and the other an article by Donald S. Taylor, "The Lineage and Birth of Sir Aldingar," *Journal of American Folklore*, Vol. 65, pp. 139-147. Christopherson's book is an expansion and underlining of Entwistle's argument. Christopherson presents all the material bearing on the falsely accused queen from Grundtvig to date; restudies it in more detail and in the light of modern scholarship. His method is topical: Account of the Versions; The British Tradition; English Romances on Related Themes; Scandinavian Tradition . . . (and last) The Motif in General. Such a method makes for a certain amount of unavoidable repetition and tends to make it difficult to see the development of the story and the relationship of its parts. I feel that the historical-geographical method would not only be clearer but would throw more light on the relations of the various versions of the story to one another. Christopherson accepts without much discussion Entwistle's belief that William was writing out of ballad tradition; however, he points out that there is evidence that the popular song celebrating Gunhild's wedding existed later independently of the story of false accusation. This would seem to indicate that the popular song celebrating the wedding did that and nothing more; that is, that it did not include any story of false accusation and vindication. For this reason Christopherson gratuitously (to use Chambers' word) postulates two *ballads*, one celebrating the wedding, one telling the story of the accusation.

Taylor very rightly emphasizes that nowhere is there a shred of evidence that William says that ballads were sung about the accusation and vindication of the queen. The Latin text is: ". . .

celebris illa pompa mystialis fuit et nostro adhuc seculo etiam in triviis cantitata. . ." Entwistle and evidently Christopherson both seem to "over" translate this passage and to suggest that "in triviis cantitata" means street ballads in the sense of ballad as we use that term today. Giles' earlier translation also suggests such an interpretation: "The splendor of the nuptial pageant was very striking, and is even in our times frequently sung in ballads about the streets." But certainly we are not justified in translating this phrase any more specifically than popular songs, which of course can be almost any type.

None of the scholars who have worked with this material has noted that a wedding is hardly celebrated by a ballad. The presumption is very strong that a song made in celebration of marriage was not the narrative with dramatic plot concentration which spells ballad but rather that it was a lyric, an epithalamium. As to William's source for the adultery story, Christopherson assumes, with Entwistle, that since such a story exists in ballad form later, it must be in ballad form in William's time. Taylor more cautiously and more logically feels that it could have been in any or all of various forms: ballad, romance, folktale. (To this list one might add exemplum, chronicle.) After surveying all this discussion, the present referee would agree with Taylor (and Chambers) "The tradition behind 'Sir Aldingar' gives no conclusive proof that popular ballads were sung in England before the thirteenth century." And we are about where we were at the end of Child's discussion of this ballad in 1898.

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FOLK DANCE

The Dance in India. Faubion Bowers. (New York: Columbia University Press, 1953.) xiii and 175 pp. \$4.00.

Faubion Bowers, a concert pianist and journalist who became interested in Asiatic dance and drama while serving in the army, proceeded to travel in India for a year wherever there was dancing, to interview the noted masters, and to offer the public facts and impressions. His chief pre-occupation with the art forms gives a corresponding proportion of pages to the four main schools—Bharata Natya, Kathakali, Kathak, and Manipuri, and confines Folk Dances to a slim final chapter.

The highly technical Bharata Natyam of South India is a recent, professional revival of an ancient religious art. Kathakali is the

virtuoso and fantastic folk drama of South India. The intricate, semi-Persian Kathak of Northwest India recently arose to a respected theatre art from the dregs of prostitution. The communal ritual dance of Mongol-flavored northeastern Manipur grew out of animistic, Vaishnavite-Hinduism and other religions, and has maintained the meanings while crystallizing into difficult and splendid art forms. All four types blend complex musical and choreographic patterns, colorful costuming, and intricate symbolism. They contrast in their varied emphasis on rhythms, gesture codes, mythological incidents, on solo or group display. All seem to have their roots in a mystical eroticism.

In the descriptions Faubion Bowers uses his musical training to great advantage, so much so that the book could almost as well be entitled "The Music in India." His discernment of rhythmic interplay and of vocal and instrumental color surpasses his understanding of dance patterns, and thus the descriptions of the "tala" of Natya and the Manipuri Kirtan singing leave a clearer image than those of the associated dancing. While alone the musical aspects justify the book, other expositions may well open the eyes of American dance lovers, such as the clarification of prevalent false notions, and such as the brand new appraisal of the astounding Manipuri Lai Haraoba and Ras Lila. The chapter on folk dances could have become the most significant contribution to the dance lore of India but for its laconic brevity. After devoting fifty pages to the well-documented school of Natya, Mr. Bowers outlines briefly the vast and varied and little known dances of hill tribes and pariahs, the tremendous festivals of the people.

The reviewer does not wish to underrate a task well performed or to belittle the value of the chosen focus. Yet she has noted that Mr. Bowers had an unequalled opportunity to observe remote or near-inaccessible folk festivals, that he admired their high quality, that he believes they "offer an almost inexhaustible source of heretofore unknown or at least unutilized dance movements and styles," and that he realizes how "these dances are rapidly disappearing and are destined for oblivion." Yet he devotes only a few sentences to the festivals for Ganapati, to the wide-spread stick dances, to the masked Chow Dances and other creations of the Santhals, to the Moria, the Nagas, the trance dances of the Nair and the Saraswati Brahmin, and the host of culturally significant tribal dances. In such a slim volume the cursory treatment was certainly not due to insufficient space.

Another lack is the complete absence of a bibliography for those readers anxious to enlarge their knowledge. Even though the literature on Indian dance is not overwhelming in scope, and even though the author justifiably drew upon observations, a brief list of previous works would enrich the survey. To make up for this lack, the author has selected an unusual and splendid series of native photographs, some of them even by native photographers, and he thereby adds substance to his colorful descriptions.

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FOLKTALE

Typen Tuerkischer Volksmaerchen. Wolfram Eberhard and Pertev Naili Boratav. (Wiesbaden: Akademie der Wissenschaften und der Literatur, Veroeffentlichungen der Orientalischen Kommission, Bd. 5, 1953.) 506 pp.

Folktale scholarship has since long ago emphasized the importance of collecting and publishing tales from the Near East and Asia Minor, since these areas served probably as an important geographical-cultural bridge between India and Europe. Archer Taylor's conclusions in *The Black Ox* (FFC 70, 1927), p. 65, were: "Any addition to the collected mass of material is welcome and serves a useful purpose. From such countries . . . where two cultures, the Western and the Eastern, have met, such an addition will be unusually helpful." Taylor considered "Turkey, Persia and above all India" as areas of special importance in this aspect. Four years later Kaarle Krohn emphasized the same need, and demanded intensive collecting and surveying of folktale material in "India, Mesopotamia, Syria and Asia Minor" (*Uebersicht ueber einige Resultate de Maerchenforschung*, FFC 96, p. 179). The same problem came up at the International Congress for the Study of the Folktale at Lund (1935) while discussing the revision of the Aarne-Thompson Type-Index (AT).

The need of a revised AT is obvious to all folktale students. Since the appearance of the Thompson revision 25 years ago, not only has new and abundant source material been collected and edited, but there have also been published several important regional-linguistic Type-Indexes and folktale surveys. Though very important, these surveys (Julian Krzyzanowski's *Polish Index*, Warsaw 1947, is a valuable addition to the list in Stith Thompson's *The Folktale*, pp. 420f., though it covers only the Animal and Magic Tales, AT 1-749) deal

with European material only and leave the West-Asiatic, Near Eastern and Indic material still unsurveyed. (Another important addition is G. D'Aronco's *indice delle Fiabe Toscane*, Firenze, 1953). No wonder, that one of the Lund resolutions called for "adequate consideration of material from . . . the Moslem Countries and from India" (*The Folktale*, p. 421). It has been repeated many times since the Congress; so writes Walter Liungman in his Introduction to *Traditionswanderungen* (FFC 118, p. 5): "In view of the enormous transformation process taking place there at present, it is necessary more than at any time, to promote effective collecting in the whole Near East, especially in Asia Minor."

With Stith Thompson's *Type and Motif-Index to the Oral Tales of India* ready for publication the new Turkish Type-Index of Eberhard-Boratav (EB) must be regarded as a most important step towards filling the missing gaps.

Besides the proper Type-Index (384 of 506 pp.; 378 Types containing 2536 versions), the book contains an important 26-page Introduction (chs. 1 and 3 by Eberhard, ch. 2 by Boratav), three Appendices (one of them on Turkish Folktales originating from European literature), a comparison table with AT, a bibliography of mss., printed materials and parallel texts, and an 80 page Motif-Index arranged alphabetically, in German.

The Type-Index proper does not follow AT. It is divided into 23 parts covering from 3 to 49 Types each. The headings are: Animal Tales (22 Types—79 versions), Animals and Men (11-23), Animal and Supernatural Helpers (49-283; over 11% of all the versions), Marriage with a Supernatural Animal or Spirit (27-311; over 12% of all the versions), Adventures with Saints and Good Spirits (13-24), The Fate's Decree (20-98), Dreams (3-3; was a special division necessary?), Adventures with Bad Spirits (23-239), Persons with Magical Powers (16-140), Girl Wins Her Beloved (11-185; highest versions-per-type ratio), Boy Wins His Beloved (26-193), Poor Girl Marries Rich Man (26-123), Jealousy and Calumny (17-169), Despised Husband Turns out Hero (3-41), Adultery and Seduction (22-68), Unusual Deeds and Events (8-24), Unusual Law-cases (12-57), Realistic Stories (3-45), Unusual Accidents (6-28), Humorous Stories (6-8; was a special heading necessary?), Foolish and Lazy People (16-121), Thieves and Detectives (6-62), Clever, Sly or Greedy People (34-212).

We find in the preceding paragraph hardly a heading which is not included in AT or could not be included in a *moderately* expanded form of it. The Comparison Table shows 192 *close* parallels ("wuerk-

liche Ueberstimmung") and many other EB types not included in the Table can easily be proved a variant of an existing AT Type. So EB 240 = AT 403, as in R. M. Dawkins, *Modern Greek Folktales (MGF)*, No. 11; EB 5 = AT 3, AT 4; EB 11 = AT 210; EB 52 = AT* (Boggs) 435; EB 71 = AT 675; EB 102 = AT 425D, AT 432; EB 142 = AT 931; EB 232 IV = AT 510 etc. Separate type-lists, even if justified and desirable for some of the non-European tales, are questionable and doubtful as far as the European, Near Eastern and Indic tale-types are concerned. These can easily be fit into the AT classification, which although not perfect, has proved the most convenient and has become generally accepted.

If the different Type-classification can be explained by the "specific character of the Turkish folktale" (p. 5), I doubt whether anything can be said to justify the alphabetical Motif-Index (pp. 429-506), where I could not find a single motif not included or incapable of being fitted into Thompson's *Motif-Index*. The folktale student will undoubtedly miss the references to the general Motif-Index. Another shortcoming of the EB "motivindex" is the fact that about a third of the items are not proper motifs but geographical and name references.

In the "Comparative Texts" one misses mention of several important studies by Dawkins: *Modern Greek in Asia Minor*, 1916 (*MGAM*); *Forty-five Stories from the Dodekanese*, 1950 (*SD*); Halliday's chapter in *MGAM* (pp. 215-283); and Dawkins' extensive studies in the contemporary Greek folktale. (His recent excellent notes in *MGF*, 1953, supplementing those in *SD*, could not be used by the authors.) These studies have proved that "Greek stories are in the main to be found not so much in Western Europe . . . nor yet in the Balkan peninsula and the Slav world, but rather in the lands lying to the east of the Greek area . . ." (*MGF*, p. v). It is therefore strange to find in the notes following each type more references to Chinese than to Greek tales. The same can be said about Islamic comparative texts. For the comparative folktale-scholar, Stevens' *Folktales of Iraq* (1931), Campbell's *Tales from the Arab Tribes* (1949), Lorrimer's *Persian Tales* (1919), and other Near Eastern Collections absent from the bibliography throw more light on the Turkish folktale than does Rotunda's *Motif Index of the Italian Novella* (1942) or Mostaert's *Folklore Ordos* (Peking, 1947) included in it.

In the list of Turkish folktale collections, the important *Tuerkische Volksmaerchen aus Stambul* (Leiden, 1905) by I. Kunos is missing. This work, translated by Kunos himself from the original Hungarian

edition of 1887-1889 (unlisted by EB), contains 51 tales as against 17 in Bain's English translation (listed by EB).

The Type-Index covers 2536 tale-versions. This is less than the 21,000 Finnish, 16,000 Lithuanian or 6,000 Estonian versions in the respective Indexes; but the number is higher than that of any other index with exception of the Russian and Polish one. The average versions-per-type is 6.7, which is rather high (in the Walloon Index—1.7; Polish animal tale—4.5; Polish magic tale—5.8; Hungarian—4.3; Dutch—2.8; Russian animal tale—4.2).

About a fourth of the versions comes from Istanbul (12.8%) and Ankara (11.8%).

The most frequent folktales (41 versions each) are "The Beautiful" (AT 707) and "The Beautiful Helva-Seller" (AT 883 A). The abundance of AT 707 (The "Three Golden Sons" are replaced in most of the Turkish versions by two beautiful twins or by unusual tasks) is not surprising as it has been known for a long time that "it is one of the eight or ten best known plots in the world" (*Folktale* p. 121; it should be added there p. 177 to the list of *1001 Nights* stories). On the other hand, the wide distribution in Turkey of AT 883A proves again that in dealing with the distribution of folktales, it is never safe to assert that a given tale does *not* exist in or outside of a given area. According to Thompson's authoritative *Folktale* (its use by EB would help in solving many of their questions) this type belongs "so definitely to the literary tradition" and its "appearance in folklore is so restricted" that it can hardly be thought of as folktale at all. "For some reason the only peoples who have admitted such stories [AT 880-884] into their oral repertoires are the Finns, the Lithuanians and the Russians" (p. 110). But Types 880-883A are known in Ireland (v. O'Suilleabhain's *Handbook* p. 576), and in addition to the 41 AT 883A versions we find in EB 17 versions of AT 881 ("The Watercarrier" replaces in the Turkish versions the merchant's son). AT 883A has also been recorded in Greece (*MGF* has 9 versions), Turkestan, Palestine, Egypt, Balkans.

Besides the two mentioned types, the most frequent stories are: AT 408 (40 versions). According to *Folktale*, p. 94 "confined almost exclusively to Southern and Southeastern Europe." *MGF*, p. 2 lists 14 Greek versions. The tale was also recorded in Korea (Pyun, *Tales from Korea* Seoul 1946, pp. 11 ff.).

AT 445B* (38 versions). The authors know only a single Spanish parallel and consider it a "lokale Variante" (p. 213). But the tale is widely known on both shores of the Mediterranean and some ver-

sions from India, Southern Arabia, Persia, Sicily, Morocco and Greece (*MGF* p. 177 lists 7 versions) come much closer to the Turkish version than the Spanish one. Cosquin's important and extensive study of this "Prince en léthargie" tale (*Contes Indiens*, pp. 98-160) is unknown to the authors. See also Dawkins, "The Story of Griselda," *Folklore* 60 (1949), 363-374.

AT 325 (36 versions). Add the version in Kunos' *Stambul*, No. 36. No other version has the rose-transformation element in the magic transformation combat. The Cappadocia version (*MGAM*, pp. 365ff.) should be mentioned on p. 194 where the reference to ZIVk is wrong.

Other AT's recorded more than 30 times are: 1060 + 1088 + 1051 (36 versions), 311 + 312 (36 vs.), 301A (35 vs.), 1542 + 1535 (35 vs.), 450 (32 vs.), 432 (31 vs.), 431 + 546* (31; The "House in the Woods" is a "House of Cats" in the Turkish version. The imitating evil woman is punished by the cats like in AT 480).

Altogether 25 stories have been recorded over 20 times, but most of the versions (over 90%) come from abundant manuscript collections and archives. The elaborate dissemination of the stories into motifs and motif-variants gives a sufficient and clear picture in most of the cases.

From among the tales best known to folktale students, "Cinderella" has 22 entries, "The Girl as Helper in the Hero's Flight"—12 (only one of them has the "Forgotten Fiancée" epilogue); "The Master-Thief"—3; "Strong John"—2 (as against 6 Greek versions in *MGF* p. 47); "Cupid and Psyche"—20; "The Old Woman and her Pig" (it's a Calf in Turkey!)—3; "Polyphemus"—5, (on p. 146 add Espinosa, *Cuentos* vol. 3, pp. 130 ff.); "The King and the Abbot" and "The Clever Peasant Girl"—26 (De Vries' study, FFC 73, had no Turkish versions); "The Singing Bone"—8 (Mackensen's study, FFC 49, had no Turkish versions. The versions seem to indicate that Mackensen's conclusions of a Flanders origin are mistaken. Cf. K. Krohn, FFC 96, pp. 75-81 on the story originating from India. See also Espinosa, *Cuentos*, notes to No. 152); "Half-Chick"—6 (The authors, p. 61, mention Boggs' theory of Castile origin, but as Thompson *Folktale* p. 78, pointed out, "the tale is found throughout most of the continent." It is quite popular among the Balkan people. Cf. Espinosa, *Cuentos*, notes to No. 253); "Snow-White"—15 (*MGF* p. 114 lists 19 versions. One of the Turkish mss. versions has the wicked teacher opening found in Greek versions, Cf. Halliday in *MGAM* p. 269; Dawkins, *SD* p. 389 and *MGF* p. 113); "Tom

Thumb"—11 (add to the Kalmuck parallel, on p. 333, analogues from Greece and the Balkans, Armenia, Kirgizia and Arabic countries. Cf. BP. vd. 1, p. 395.); "Aladdin"—15; "Open Sesame"—4 (though a *1001 Nights* story it is more popular in Greece, from where *MGF* p. 34 has 16 versions; the magic words are absent from all the Greek and Turkish versions); "The Lazy Boy"—4 (Halliday regards the hero as an offspring of the Middle East and not of Western Europe, Cf. *MGF* p. 20); "The Two Travellers"—8 (in 4 of them the travellers are a shoemaker and a tailor; add to the notes on p. 306—Dawkins, *SD* No. 32 and *Folklore* 59 (1948), p. 62. *MGF* p. 73 lists 8 Greek versions); "Puss in Boots"—15 (a cat appears in one version only; in 14 the fox is the grateful animal); "Brunhilde"—13, "The Danced-out Shoes"—10; and "The Animals in Night Quarters"—5.

The preceding remarks are not meant to minimize the value of the new Type-index and the thanks folktale scholarship owes to its authors. There is no doubt that the book should and will become an important standard reference-book indispensable for anybody interested in folktale research.

May this successful pioneer attempt in the field of type-indexing Near Eastern folktale material be a source of stimulation for further similar attempts, especially in the rich and neglected Persian and general Arabic areas.

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Midwest Folklore

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